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## *LIFE IN EPITOME.*

The relation of literature to life has been a subject of curious and inconclusive discussion in many times and lands. The Latin proverb said that *vita sine literis mors est,* thus emphasizing the grace bestowed by letters upon the bareness of normal existence. Turn the saying about and it has a more literal cogency; for literature without life is in very truth the type of all death, physical, intellectual, and moral. But the exact nature of the connection between life and literature has always set the pundits at odds, from Aristotle to Arnold. The *katharsis* doctrine of the Greek sage seems widely at variance with the criticism-of-life theory expounded by the English apostle of sweetness and light, although the philosophical mind may, perhaps, discern in some such common term as 'interpretation' or 'reproduction' a possible synthesis of the opinions which, respectively, hold literature to be an influence acting upon life through the sympathetic emotions and a collection of embodied judgments upon human conduct. With these weighty and fundamental matters, however, it is not our present purpose to deal, but merely to speak of the single aspect of the subject which may be called the epitomizing quality of literature — its power to present, with pith and penetration, some human situation, or attitude, or problem, and to present it so typically that it may serve as a finger-post for the future no less than as a commentary upon the past.

Our meaning may be illustrated by a reference to one of the critical periods of American history. When, at the close of 1860, just after the election of Abraham Lincoln, President Buchanan sent his last message to Congress, he had to confront the great question of the impending secession. The substance of the message was to the effect that the Southern States ought not to withdraw from the Union, but if they should be so ill-advised, there was nothing for it but to let them go, and wash our hands of the whole proceeding. We do not know that anyone at the time pointed out the Shakespearean parallel to the case, but we have only to open our 'Much Ado About Nothing' to discover how perfect it was.

*Dogberry.* This is your charge; you shall apprehend all vagrom men; you are to bid any man stand in the prince's name.

*Watchman.* How, if he will not stand?

*Dogberry.* Why then, take no note of him, but let him go; and presently call the rest of the watch together, and thank God you are rid of a knave.

*Verges.* If he will not stand when he is bidden, he is none of the prince's subjects.

*Dogberry.* True, and they are to meddle with none but the prince's subjects.

When was ever a historical situation more typically prefigured by a poet?

Recent French history, as illustrated by the *affaire Dreyfus,* may afford us another striking example. We all remember about the famous *bordereau,* and about the kind of evidence by which its authorship was sought to be proved. Now this situation was anticipated in truly marvellous fashion when 'Lewis Carroll' described the trial of the Knave of Hearts.

"There's more evidence to come yet, please your Majesty," said the White Rabbit, jumping up in a great hurry: "this paper has just been picked up."

"What's in it?" said the Queen.

"I haven't opened it yet," said the White Rabbit, "but it seems to be a letter, written by the prisoner to — to somebody."

"It must have been that," said the King, "unless it was written to nobody, which isn't usual you know."

"Who is it directed to?" said one of the jurymen.

"It isn't directed at all," said the White Rabbit, "in fact, there's nothing written on the *outside.*" He unfolded the paper as he spoke, and added: "It isn't a letter, after all: it's a set of verses."

"Are they in the prisoner's handwriting?" asked another of the jurymen.

"No, they're not," said the White Rabbit, "and that's the queerest thing about it." (The jury all looked puzzled.)

"He must have imitated somebody else's hand," said the King. (The jury all brightened up again.)

"Please, your Majesty," said the Knave, "I didn't write it, and they can't prove that I did: there's no name signed at the end."

"If you didn't sign it," said the King, "that only makes the matter worse. You must have meant some mischief, or else you'd have signed your name like an honest man."

There was a general clapping of hands at this; it was the first really clever thing the King had said that day.

"That *proves* his guilt, of course," said the Queen.

Reading the account of this episode, again we ask: When was an actual human problem ever more exactly foreseen, and when was ever the bias with which men approach a matter which engages their passions rather than their reasoning powers more delightfully satirized? Far apart as 'Much Ado About Nothing' and 'Alice in Wonderland' stand in the scale of literary values, they at least have in common the epitomizing quality to which we are now calling attention.

There are many people, young people in particular, who with the best will in the world cannot understand why it is that men make such a fuss about literature, and who are honestly puzzled by the praises bestowed upon the great literary artists. They would like to join in sympathetic appreciation of the masters, and they have an abundant store of gratitude and reverence to lavish upon objects that approve themselves as worthy; but just what there is in Shakespeare and Wordsworth and Tennyson to call for such seeming extravagance of eulogy remains a dark mystery. Such people are apt, in their moments of revolt, to set it all down to a sort of critical conspiracy, and to consider those who voice the conventional literary estimates as chargeable with an irritating kind of hypocrisy. They cannot see for the life of them why the books of the hour, with their timeliness, their cleverness, their sentimental or sensational interest, should be held of no serious account by the real lovers of literature, while the dull babblers of a bygone age are exalted to the skies by these same devotees of the art of letters.

Time alone can work the cure of this disorder, for time brings experience, and the more experience men get, the nearer they approach in their sympathies to the great writers, whose greatness is based in large measure upon the richness of the experience that has come to them with their ripened years. Some young people never recover from the condition of open revolt into which they are thrown by the injudicious methods of our education. Literature is forced upon them before they are susceptible to its appeal, and remains ever afterward associated in their minds with the disagreeable tasks of the school room. Others gradually work themselves into a sort of pretended acceptance of the orthodox view, and do lip-service to the ideals of literary art which are stamped as worthy by the voice of authority. Still others assume an attitude of proper humility in the presence of the great writers, admit that there must be more in them than is presently apparent, and honestly endeavor to grow into sympathy with them. These, and these alone of the three classes, have their reward in an ever-broadening understanding and appreciation of the meaning of the masterpiece, of the significance of its essential message to the soul of man.

Yet even these, unless they are exceptionally

endowed with sensitiveness to the artistic impression, may never penetrate into the arena of the æsthetic mystery. They may never come to know, as an intimate ecstasy rather than as a lesson learned by rote, why it is, for example, that 'Kubla Khan' is a shade more wonderful than anything else in Coleridge, why it is that Hamlet's 'Absent thee from felicity awhile,' has a beauty so supreme that it is the crowning verse of the entire tragedy. But they may come to know, very sympathetically and completely, the significance of those phrases in 'Hamlet' or elsewhere, which contain the ultimate distillation of a rich experience, and to enter into this kind of communion with a great poet is no mean privilege. It is, we are inclined to think, the largest reward that literature offers to the faithful many, although a further and finer reward awaits the few whose senses are rightly attuned for its reception.

This power of exhibiting life in epitome, of providing the typical form of expression for its every relation, of recasting common experience to heightened and purified effect — this is the power which makes literature mean so much to mankind, and gives it for each individual a meaning in proportion to the variety and depth of the experiences that have made up his own life. Frederic Myers speaks, in a beautiful passage, of 'the mass of emotion which has slowly gathered round certain lines of Virgil's as it has round certain texts of the Bible, till they come to us charged with more than an individual passion and with a meaning wider than their own — with the cry of the despair of all generations, with the yearning of all loves unappeased, with the anguish of all partings, "beneath the pressure of separate eternities."' And this, in some degree, is what must be said of all the great poets, and it is the secret of their enduring influence. When a work of literature has had time to acquire associations of this description, and has proved itself worthy of the accretion, its immortality is assured. The fashion of the world changes, the material works of man crumble away, and social arrangements feel the touch of mortality; but the human soul amid all these transformations of environing conditions, remains responsive to the same appeal as of old.

'Pallas is not, Phœbus breathes no more in breathing brass or gold:
Clytæmnestra towers, Cassandra walls, for ever: Time is bold,
But nor heart nor hand hath he to unwrite the scriptures writ of old.
Dead the great chryselephantine God, as dew last evening shed:
Dust of earth or foam of ocean is the symbol of his head:
Earth and ocean shall be shadows when Prometheus shall be dead.'

## *THE PROBLEM OF CRITICISM.*

There is a story of a carpenter's apprentice who ran through the streets with his arms extended, crying out, 'Don't get in my way! Don't get in my way! I am carrying the measure of a door.' The critic who is honest in his trade will hardly claim that his methods are much more exact than this. There is no metric system that can take the precise height and breadth and depth of works of genius. And literature and music, at least, dwell in regions of the fourth dimension and are floated still farther out of reach of measurement and comparison.

What is literature? Why do we read books? The answers to the first question are as various as the minds that have essayed the riddle. To Aristotle, literature was an imitation of life. To Plato, it was an imitation of an imitation, a copy of that which itself is only a blurred reflection of the Divine Ideas. To Schiller, literature was the play impulse of mankind, man's spirit freeing itself in the ideal. To Ruskin, literature was man's hymn of praise to God. To Matthew Arnold, it was a criticism of life. The trouble with all such explanations is that they do not explain. They are partial and inadequate. They do not cover the whole ground. We have to frame a definition of literature which will bridge the gulf between the Iliad and 'The Banquet of Trimalchio,' between 'King Lear' and 'Willie brew'd a peck o' maut'; between the philosophy of Kant and the latest detective story. And we have to take into account that the mortal puts on immortality when transformed by art. Literature may be a shadow, an imitation, a criticism of life. It may be a reflection in a mirror, but its images detach themselves from the glass; they walk out into the world with an existence no less assured and certainly more lasting than the creatures of life, and they dominate the world for good or evil.

Perhaps in the answer to our second question we may find some solution of the first. Here, too, there are many guesses, but critical opinion may be said to arrange itself into two opposing camps. One clan of critics claim that the purpose of literature is pleasure. It awakens, they say, agreeable images and impulses in our minds, and its essence therefore is beauty. To the other army the end of literature is moral

good. It tends, they say, to instruct, discipline, and exalt mankind.

The first of these explanations is plainly inadmissible in regard to many of the mightiest works of literature. These tire or shock or appall the average mind. The average mind makes indeed no effort to grapple with them, and if they are written to please they miss their object as far as the generality of readers is concerned. Only the most athletic students can cope with them. Undoubtedly when they are finally mastered by these, they give a glow of conquest and achievement, a sense of revelation. But this recompense deserves a higher name than pleasure. When the athlete, after months of laborious training, runs his race and falls fainting at the goal, his sense of triumph is something different from pleasure. When the Catholic penitent flagellates his bare back with a knotted whip, his sense of sin rebuked, of flesh mortified, is something other than pleasure. When the Indian sings his death song at the stake while the fire is licking at his limbs, his stern sense of joy is hardly pleasure in any ordinary meaning of the term. While we have such ideas as duty, honor, devotion, religious emotion, to explain the incitements of men to difficult or heroic deeds, there is certainly no need to subsume all these under the inferior conception of pleasure. And all these feelings and many others help us on in our dealings with literature. The case is similar in regard to beauty, which many writers on æsthetic deem the central or sole object of literature. We have the ideas of the grand, the sublime, the pathetic, the terrible, the grotesque, the imperfect, all of which enter into the productions of art. Why should we arrange all these conceptions, some of which transcend and some of which contradict the idea of beauty, under that term? Beauty, indeed, is only one of the elements out of which the world of art is fashioned.

The parties of the other part, who contend for literature as an instrument of use and moral improvement, have a far better case, but even they do not have the whole law in their hands. Much admirable literature is repugnant to the moral sense. If we deal with books in any large way we must read those which contaminate the mind, which hurt the soul. We cannot ignore them and pass them by, under penalty of dwelling in a Fool's Paradise. We must go down and fight with beasts at Ephesus. Zola has his rights as well as St. Thomas á Kempis. Literature is really the tree of the knowledge of good and evil, and the taste of it is apt to be destructive to any paradise of innocence. It is true that our loss leaves us with a greater strength, but it is a strength of sadness rather than of joy.

If we look at literature in a plain, direct way, we will find, I think, that it has four functions, four ways of serving mankind. It has the power to amuse, it has the power to instruct, it has the power to charm, and it has the power to exalt. Of course there is no hard and fast line of division between these several gifts. They exist side by side in the same books, and the greatest combine them all.

A large half of the writings of men exists only to amuse. The amusement furnished is of all qualities. The shilling shocker, the lounge book for the hammock or railway journey, the mass of novels and short stories, give amusement of many grades — but amuse they must. Story-telling, indeed, antedated writing, and it exists where books do not penetrate. The ancient Greek or Irish bard travelled on his tales of wonder and adventure, and the modern after-dinner speaker pays for his meal by his witty or spicy anecdotes. Wherever men are gathered together in relaxation, over camp-fires or in smoking-cars, they swap stories like so many embryo novelists. We are eternally interested in our own doings, and we endure the tales of others for the chance of telling our own. And we project ourselves into the stories we read, and dream them over in our own person. Voyages, adventures, fightings, love-makings, eatings, treasure troves, losses, crosses, pains and gains, —no story can be dull for us which is crowded with such happenings. The characters may be sawdust dolls, the philosophy non-existent, the style that of the stone age. But if the road lengthens before us, the inn door invites, clowns crack their jokes, a dinner smokes on the table, swords flash, a lady's dress rustles in the background, a bearded pirate sits on a chest, then *ennui* can claim us no more that day,—we are bound to be happy. The born story-teller is a lucky fellow. All ears are his, and if these appendages become prodigiously lengthened under his treatment, it is not his fault. In the hands of the great novelists and dramatists the mere spectacle of life merges into deeper things. It becomes romance which intoxicates, comedy whose mockery makes us meditate, or tragedy whose sorrow shakes our souls.

The fact that imaginative literature can instruct is anathema to the average writer on æsthetic. He quotes De Quincey's distinction between the literature of knowledge and the literature of power, and relegates all writing that is of use to the former category. The distinction is a valuable one, but may be pushed too far. The great books of the literature of knowledge, the works of the philosophers, are full to the brim with ideas of power. They may be couched in the most abstract form, but their total effect is to raise in our minds images of

pomp and grandeur and gloom. They picture forth the 'dark foundations of man's estate' and the arches and fabrics of glory which spring therefrom. And equally the literature of power is instinct with knowledge. In fact, a great part of all we know comes from the works of the imagination we have read. The shop-girl learns propriety and good manners and the art of dress from the novels she devours. How many people are there who have got all their history from Shakespeare and Scott and Dumas! It is very inexact history, but more vivid, more real, more essentially true, than that of the chroniclers. Our manners, our customs, our fads, we take largely from the poets and fiction writers. Dramas and novels have moulded the characters of millions. Smelling-bottles come or go in vogue as our favorite heroines are given to fainting fits or field sports. Virtue itself depends a good deal on the nod of a Lovelace or a Rochester. Werther imparts to a whole generation a turn for revolution and suicide. Mankind indeed is very chameleon, and changes its hues with great rapidity as the fiction writer dictates.

Literature's power to charm is its most persuasive, almost its most wonderful gift. Very often those who feel this charm the most desire nothing more from books. The form, the sound, the color of verse, the grace and glitter of style in prose, enchants them. They go about haunted by beautiful phrases; the spell of melodious words is on their lips. They have drunk the wine of Circe, they live in the garden of Acrasia—'seated in hearing of a hundred streams.' Noble landscapes fold them round, the blue opens above filled with white or colored clouds, and beneath beautiful figures rise from the wave with inviting arms. But persisted in too long, such delights enervate the mind. The man loses his wings to soar and his trained muscles to climb. Soon the witch of the place comes and dashes a few drops of water in his face, and he loses, too, his human form. He grovels at the enchantress' foot, and if a Ulysses or a Sir Guyon comes to rescue him he will not leave the place. The decadence of every literature dates from the day when it gave way to charm,—when it abandoned the painful ways of lofty thought, the stress of stormy conflict, and sank back to cultivate beauty and prettiness and peace. But within limits subject to the rule of the mastering spirit, charm is the most potent weapon in the armory of art. It attracts, allures, rewards. In the form of style it eternizes conceptions which would be forgotten without it. It is nearly the whole equipment of the second order of creative minds. Sophocles, Menander, Horace, Virgil, and their compeers, are its magicians. And its spell is even more profound in the pages of the greater men.

Amusement is good, instruction is good, charm is best of all; but if these gifts were all that literature had to proffer, it could hardly justify its claim to be the guide and guardian of humanity. Taking literature in its widest sweep, which embraces religion and philosophy, it inspires and exalts. Religion is more than literature, but it is at least that. Philosophy is other than literature, but it is that also. And the greater works of the imaginative reason are so inwoven with religion and philosophy that we cannot separate the strands.

Literature may do its deed of direction in many ways, its voice of inspiration and exaltation may ring out in many tones. It may work by direct ethical discourse, as in the great preachers and teachers and moralists. It may present pure and perfect ideals in dramatic or allegorical form, as in the poets of abstractions, Spenser and Schiller and Shelley. It may tear away the veil of sense from nature and show us an apparent void beyond, as do the last of the philosophers, Kant and Schopenhauer. It may raise its voice in flat rebellion. It may call on us to desert the mosque for the tavern with Omar, or draw us to revel and defy with Don Juan, or urge us to curse with Cain, or inspire us to fight with indomitable courage with Lucifer. Or, lastly, it may present us, as it does by the hands of the greatest poets, with pictures of humanity and the universe, in their essence as they are, concentrated and made intelligible. It may show us the contrast between the greatness of man's soul and the brevity of his life, the apparent littleness of his fate. It may show us good and evil in their most tremendous realities, and leave us to make our choice.

Wherever there is seriousness of purpose, energy of thought, vividness of form, there a greatness lives in literature which can inspirit and exalt. More than anything else, humanity needs the shock of great minds. It matters comparatively little whether it receives this shock from minds which communicate the ecstacy of joy, the rapture of holiness, the triumph of strife, or the terror of despair. All of these emotions are good for us. They lift and move and drive us out of the monotony and dulness and stagnation of ordinary existence. Cardinal Newman called Milton and Gibbon proud and rebellious sons of God. He meant that from his point of view they were doing God's work in an unauthorized way. Most of the religions and philosophies and literatures of the world are profoundly melancholy and pessimistic. But this melancholy is a million times better than smug satisfaction and acquiescence with low levels of life.

CHARLES LEONARD MOORE.

## The New Books.

### A Schoolmate of Edward FitzGerald.*

The interest, one might almost say the charm, attaching to the name and personality of Edward FitzGerald will attract many readers, otherwise indifferent, to the collection of letters which Mrs. Catharine Bodham (Donne) Johnson has carefully edited and annotated, and has entitled 'William Bodham Donne and his Friends;' for among these letters are forty-five, hitherto unpublished, from FitzGerald to his life-long friend Donne (or, in half a dozen instances, to some member of Donne's family). Mr. W. Aldis Wright's editions of the FitzGerald letters contain but twenty-two addressed to Donne, none of which are here republished. These new letters seem quite as characteristic of their writer as the twenty-two selected by Mr. Wright. Letters to and from Bernard Barton, Fanny Kemble, John M. Kemble, and R. C. Trench, are conspicuously present in the volume; but the name most often on the pen of all these writers is that of FitzGerald, to whom the index gives eigthy-two references, more than are entered under any other name, even including that of Donne himself. That the Woodbridge recluse should have served thus in some sort as a common bond of sympathy to unite this amiable and interesting group of correspondents, increases our fondness for him and sets us to pondering anew on that mysterious something in his character that has taken captive the affections of so many and is likely to win him still other friends among the yet unborn.

Of William Bodham Donne's life-history, this book has little to say of a formal nature, that little being said chiefly in the editor's introduction. The main outlines of his biography, as elsewhere chronicled, can be soon given. The intermingling of Donne, Bodham, Cowper and Johnson blood in the family pedigree need not here greatly concern us. Mrs. Johnson speaks of the poet Cowper as Donne's cousin; but it was a distant cousinship, the poet's mother (whose maiden name was Donne) being great-aunt to both Donne's parents, and Donne's great-aunt, Mrs. Anne Bodham, being also cousin to the poet, while the whole Donne-Cowper-Johnson company trace their descent from William Donne, a Norfolk gentleman of the seventeenth century, and through him claim the poet Donne as their ancestor, but have not yet clearly proved this claim. Mrs. Johnson, our editor, is the daughter of W. B. Donne's eldest son, and is related by a double affinity to her husband, the Rev. Henry Barham Johnson, both man and wife having Donne and Johnson blood commingled in their veins. But in spite of so much breeding in and in, the Donnes seem to have made their modest mark in very creditable fashion.

Our own particular hero, born in 1807, and thus two years older than FitzGerald, was educated at the grammar school of Bury St. Edmunds, where he formed lasting friendships with Edward FitzGerald, James Spedding, and John Mitchell Kemble, and at Caius College, Cambridge, where he joined with eleven others of future fame in founding the so-called Apostles' Club—properly the Cambridge Conversazione Club. Conscientious scruples against signing the Thitry-nine Articles prevented his graduating. The Kemble connection doubtless influenced him in turning his attention to the drama, and opened the way to his succeeding J. M. Kemble as Examiner of Plays in 1857, a post which failing health forced him to resign in 1874. He had previously held the librarianship of the newly established London Library, and had refused the editorship of the Edinburgh Review on the ground that his retired habits kept him uninformed as to current events, political and literary. A rather rash step, as it appears to the reader, was his marriage at twenty-three, with little but the profession of 'poor gentleman' to look to for support, to his kinswoman Catharine Hewitt, who was certainly old enough to have known better, being nine years her husband's senior. The mothers of William and Catharine were first cousins, and thus the family tradition of cousinly alliances was piously followed. By the generous self-denial of Donne's mother the young couple were established on the maternal estate at Mattishall, in Norfolk, and there, in nearly as brief space as nature allows in such matters, they increased their country's population by five, — three sons and two daughters, who all grew to maturity, and one of whom married a daughter of their father's old friend Kemble. Much magazine and review writing of the best sort stands to Donne's credit, also the 'Euripides' and 'Tacitus' in Lucas Collins's 'Ancient Classics for English Readers,' the editing of several works for Weale's classical series, many contributions to Dr. Smith's classical dictionaries, and other literary work of merit. He was a fine scholar, with a graceful gift for verse and a delicate humor. He died in 1882, the year preceding FitzGerald's death.

*William Bodham Donne and his Friends. Edited by Catharine B. Johnson. With Sixteen Illustrations. New York: E. P. Dutton & Co.

In common with so many of his friends, Donne was an admirer of Fanny Kemble. Writing to Trench in 1829, he says of her 'Juliet' at Covent Garden, that it 'creates such a sensation in London that Drury Lane, I understand, is saved from emptiness, and blank cheques, by the overflow from Covent Garden.' He attributes her success to 'her ideality of impersonation.' From the many letters written to her by Donne in later life, one paragraph may be selected as illustrating his eclecticism in matters of religion.

'Frederic Maurice has at length got some preferment, not much worth the having, but nevertheless he has passed the barrier, and probably will rise higher ere long. He is come to a parish in our part of the town — and to a church which you may remember at the bottom of Wimpole St. and at the corner of Wigmore St. We shall resort to him: and I shall have within a circle of a quarter of a mile three such pulpit orators as content me, viz., J. J. Tayler, Martineau, and Maurice, nor will their doctrines be discordant in any material respect, as without concert and in ostensible opposition, all three have weeded their doctrine of many of the incumbrances of the Church of England.'

His intimacy with R. C. Trench permitted him to indulge in a little innocent mischief with his serious-minded friend. When the future archbishop was writing his 'Lessons in Proverbs' he asked Donne for such specimens of aphoristic wisdom as he could furnish. 'Have you this one,' asked Donne, — 'No fool so big but there's a bigger at his funeral?' 'No,' replied the collector of old saws, and was proceeding to write it down when something made him look up in time to catch a twinkle in his friend's eye; whereupon he taxed him with inventing the proverb, which the culprit could not deny. Soon after removing to Bury St. Edmunds, to enter his boys in his old *alma mater* there, he wrote humorously to Trench of his somewhat chaotic condition. He says:

'The number of Trades I have exercised in my own person of late astonishes me, my genius does not lie in history or criticism, but in upholstery and kindred manual acts. I have earned my bread for a month honestly, and I regard my month's hard-labour with some pride. I have one sitting-room carpeted, and a bed to lie on, and have had "losses go to — and wise fellow enough" and if I have not two gowns I have two gardens. Next week I must into Norfolk to prepare for my auction. It will be some time in September. Put money in thy purse and go to it. A power of books to be sold, for I have heroically curtailed my library to my dimensions here and sell all that is superfluous. Just as I am in the midst of chaos, comes a request from my master, Dr. Smith, that I would write him some sixty Roman lives for his Dictionary, and in fact be his sub-editor, because forsooth he is going on his pleasures to Scotland. This is worshipful intelligence, but I am going to try and oblige him seeing that in the end I may repay my charges in moving.'

In a letter to Bernard Barton occurs a reference to 'E. F. G.' which will be enjoyed.

'Can you not put a little ratsbane in E. F. G.'s toasted cheese — not enough to make it fatal, but merely purgative. He has used me vilely. First he takes me to task for using long words, such as he says he does not understand; and then when I protest against being accused of affectation he defends himself by saying I am not so much affected as stupid. "Shall this fellow live?" All authors are in danger from him, and should unite against him. And you have such an opportunity as does not fall to every one's lot of quieting him.'

And now for a truly characteristic bit from E. F. G. himself. In the late summer of 1863, while enjoying his *dolce far niente* in his boat, somewhere about Lowestoft we infer, he writes a letter to Donne, of which the following much be-capitaled passage has the familiar sound and the familiar look.

'I think you would like this Bawdsey (though the Name should hardly be mentioned to Ears polite): only about a dozen Fishermen's Houses, built where our River runs into the Sea over a foaming Bar: on one side of which is a good sand to Felixstowe and on the other an orange-coloured Crag Cliff towards Oxford Haven: not a single respectable House, or Inhabitant, or Lodger: no white Cravats; an Inn with scarce Table or Chair: and only Bread and Cheese to eat. I often lie there in my Boat: I wish you would come and do so. But now I have got my Boat back, I think we are in for wet weather: which we shall all be glad of. Capital harvests everywhere: and even the Green Crops much better off than I have seen them in much less dry Seasons. There have been great dews that have kept their Tails up. One night when I was becalmed going to Holland the sails reeked as after a three hours' Rain; and strange Fish with blue Fins came up and followed in such wake as the Boat made. They looked ghastly and haunted me in a Dream!'

A few sentences from a letter written by Fanny Kemble to Donne in 1857 show us poor FitzGerald playing the pathetically uncongenial part of Benedick. He and Lucy Barton had recently entered on their short and lamentable experience of married life.

'Ed FitzGerald has taken rooms at 24 Portland Terrace for 3 months, much to my delight, for he is within reach, much to his own discomfiture, for the rooms it seems are dark and dismal, looking forward on the wild beasts [in the Zoological Gardens], looking backward on a cemetery. The paper of his sitting-room is a dark, indeed, an invisible green, the windows are narrow, and he says that "his contemporary"—which, being interpreted, means his wife! looks in this chamber of horrors like Lucrezia Borgia. Most extraordinary of Benedicks is our friend. He talks like Bluebeard. Speaks "O'leaping o'er the line"; really distresses even Spedding's well-regulated

mind. I have however so much confidence in him that I believe all this irony with a rooted regard for Lucy, and so much confidence in Lucy as to believe she'll tame Petruchio, swagger as he list. Yet for the present I agree with your sister. "Your account," quoth she, "of Edward FitzGerald is very droll, but not comfortable I think. At least if I was his wife, I should not like him even to play at being bored by me. I think my woman's feeling would revolt at that, and my woman's folly, at being called the 'Contemporary!'"'

An anecdote illustrating Donne's extreme of scrupulousness in the censorship of plays is worth repeating. He is said never to have suffered the word 'God' to be uttered on the stage. One day a caller found him engaged with his children in looking over manuscripts. On entering the caller heard a voice say, 'Here's another God, father;' to which the answer came, 'Very well, my dear, cross him out and put "heaven" as usual.' The following from a letter to Fanny Kemble, refers to the abdicated censorship and to another matter of some interest. The date is Aug. 25, 1874.

'My abdication is not without its pleasures. The Queen, by the pen of her Privy-Purse-Keeper, Sir T. M. Biddulph, has sent me a very kind message of regret at my resignation and of satisfaction with my jurisdiction during my reign of 17 years. The Managers of Theatres are sending very kind tokens of regret and goodwill, and I am awarded for life a larger retiring pension than I looked for, viz., 350l. per annum. So, although there will be a shortening of my income, I need not send the hat round to my friends and acquaintance.

'Early in the month I passed four more pleasant days at Warsash. I like the little (for she is short of stature) "American Princess" [Mrs. Algernon Sartoris, daughter of Gen. Grant] very much, and it is most pleasant to behold her demeanor to your sister. She (Mrs. Sartoris) has exercised her usual magical genius in converting what was an ordinary farmhouse into a most comfortable and beautifully decorated abode — and a few fields into a most pleasant garden and grounds. She started with no other advantage — no mean one indeed — than a good supply of trees. The rest is the work of her own skilful hands.'

Among the many interesting portraits contained in the volume FitzGerald's dome of thought rises in more than wonted majesty. One is glad to see Bernard Barton's honest face, young Richard Trench's thoughtful countenance, and a drawing, hasty though it is, of John Kemble. The workmanship of both editor and printer is good. One error, however, has crept into Mrs. Johnson's genealogical chart: she makes Donne to have been born in 1809 instead of 1807. Was this owing to a half-conscious regret that her grandfather had, by so narrow a margin, missed the *annus mirabilis* of birthdays?

PERCY F. BICKNELL.

## PROBLEMS OF OUR NATIONAL ADMINISTRATION.*

In the preface to his work on 'The National Administration of the United States,' Dr. Fairlie calls attention to the fact that very little has been written on the administrative side of our government, though other features have been treated exhaustively by careful commentators. No further apology was necessary to justify the publication of this book. The intelligent layman of to-day may have a pretty accurate idea of the powers of Congress, and even of how its routine business is carried on; he may also know enough of the Judiciary to feel confident of his ability to discuss it with some degree of intelligence; of course he is familiar with the Executive, and talks readily of the Cabinet; but if asked to explain in detail the duties and methods of these offices, he probably would beat a hasty retreat. To supply the deficiency of such knowledge is the task Dr. Fairlie has undertaken. Two chapters of the book are devoted to the President, one to the Senate and Congress, one to the Cabinet and its members, one to Administrative Organization, one to each of the departments of the Cabinet, and one to the Detached Bureaus. The duties of the officials in these departments, and their methods of performing them, are explained in detail.

Naturally, the President, the chief executive officer, is considered first, and attention is given to his power of appointment and removal. A century ago there were about four hundred Presidential offices; to-day there are over six thousand, with over twelve millions of dollars in salaries, none of which is protected by the Civil Service regulations, or can be, according to Dr. Fairlie. While the right to select these officers nominally belongs to the President, in practice the selections are virtually made by Senators, sometimes by Representatives, — for the two-fold reason that one man could not be expected to look into the details of the qualifications of so many applicants, and that the Senators wish a share in the National patronage. As a remedy for this evil, and as an offset to centralization in administration, the author suggests decentralization of administration, giving the appointment of local officers to state governors. Another source of abuse, not mentioned by the author, is found in the power of appointing during a recess of the Senate, with commissions running to the close of the next session.

*THE NATIONAL ADMINISTRATION OF THE UNITED STATES OF AMERICA. By John A. Fairlie, Ph.D. New York: The Macmillan Co.

Through this power the Executive may keep in office a man not acceptable to the Senate. A notorious case was that of Dr. Crum, collector at Charleston, who was repeatedly appointed after his rejection by the Senate.

In nothing, perhaps, does the history of our government contrast more sharply with that of the European governments than in the powers and functions of the Executive. While the monarchs of Europe have been slowly losing their prerogatives through usurpations by the legislatures, our Executive has been steadily gaining ground. Though made chiefly responsible for the administration, in the early days his powers of direction were held to be small. Indeed, so late as 1835 a United States judge held that inferior officers, even members of the Cabinet, were bound to execute the duties of their offices according to their own judgment, not according to the direction of the President. But this decision had just been anticipated by a strong Executive, Andrew Jackson, who held that his own views of the Constitution were worth as much as those of the Supreme Court. In this case he secured obedience through the power of dismissal, when his Secretary of the Treasury would not cease depositing the funds of the government with the United States Bank, though the matter was left to his discretion by law.

The growth of the prerogative has been remarkable in the ordinance power. This is one of the residuary powers of the Crown in England, but here it is largely a development. In many cases the power is expressly conferred by statute; in others, says Dr. Fairlie, is is 'an exercise of constitutional executive powers.' But this power is closely related to, if not a part of, the legislative power, a thing which Congress cannot delegate. The establishment of a 'penal system with a code of penalties and a system of proceedure,' as in the regulations governing the revenue-cutter service, has a rather shaky basis in the oath of the Executive to see that the laws are faithfully executed. It is the business of the legislature to provide the ways and means; if it fails to do this, the blame rests with it. The President is authorized to send and receive ambassadors; but when two of our most highly esteemed Executives, Madison and Monroe, ventured to create the office of ambassador and fill it during a recess of Congress, they were rebuked therefor, though the business was urgent.

As he is to execute the laws, their first interpretation rests with the President. Jefferson, Jackson, and Lincoln claimed powers coördinate with the judiciary in this respect, and refused to follow its decision in at least one case each. Much has been said from time to time about legislation by judicial interpretation. A remarkable case of Executive legislation may be found in the famous pension order of last year, which decreed that the attainmen of a certain age was sufficient evidence of disability, regardless of actual physical condition, to entitle soldiers to pensions.

The second chapter, on 'The Executive,' is devoted mainly to Foreign Relations and Military Powers. Perhaps it is in the latter that the prerogative has seen its freest development. Just here Dr. Fairlie's treatment is not altogether satisfactory. He correctly says that it is difficult to draw a line of demarcation between the authority of Congress and that of the President, but indicates that Congress regulates matters of permanent importance, while the President determines those of a temporary nature. It may be questioned, however, if the President is thus limited in practice. President Lincoln once increased the standing army, though this is a precedent not likely to be followed, even under like necessity. But he prescribed 'Instructions for the Government of the Armies in the Field' which are still used, though they appear to fall within the power of Congress to 'make rules for the government of the land and naval forces.'

The power of the President as a military governor, exercised through the War Department, over conquered territory, are well set forth in a few sentences. The Insular Cases are cited to show that, after the cessation of hostilities, neither he nor his subordinates can impose duties on goods passing between the United States and ceded territory. The public has accepted this as law, and now would like to know by what authority the Secretary of the Navy imposes duties on goods imported into Tutuila, Samoa, from the United States, and admits goods there from foreign countries under laws not prescribed by Congress, while the Secretary of the Treasury admits goods which have paid these duties in Samoa to the United States free of duty. Perhaps the power to suspend and amend state laws and to disperse a state legislature, not mentioned in this book, is not recognized as legitimate, but it was exercised by President Lincoln in Maryland and Delaware.

Dr. Fairlie finds only two remedies against the action of the President — impeachment, and the refusal of the courts to execute unconstitutional orders. The statement that 'when the writ of *habeas corpus* was opposed by the orders of the President, the court declined to take further action,' is misleading. What

Chief Justice Taney actually did was to file his opinion and confess himself helpless before the superior military power.

The 'varied industries' of the Treasury Department are set forth in detail. While the collection and disbursement of the revenue is its main business, it performs many other duties, some of which — such as the life-saving and public-health service, and the supervision of the Bureau of Printing and Engraving — would seem to belong more appropriately elsewhere. The pages devoted to the Currency and Banking are not altogether satisfactory, for after reading them one still carries with him a somewhat hazy notion of the subject. However, an exposition which would really clarify it hardly falls within the province of the author, so far as he is concerned merely with administration.

The book is written in a readable style, which is all that may be fairly expected of one which simply attempts to set forth the details of administrative work as they actually exist, with a minimum of criticism and suggestion. For the most part it is easily understood; but after repeated readings, one paragraph, that on the Collection of Internal Revenue (p. 110), still remains more or less incomprehensible.

DAVID Y. THOMAS.

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## A SEVENTEENTH-CENTURY LUCIAN.*

Mr. Thwaites has undertaken a prolonged service for which all students of the pioneer days in America must thank him devoutly. Following in the trail opened a few years ago by Professor Coues, in the publication of the Journals of Pike and of Henry, he has now given us the fourth installment of his reprints of early travellers, in addition to the magnificent series of 'Jesuit Relations' which will keep his memory green in all the large libraries of the land. To the unimpeachable records of the Lewis and Clark Expedition, made by the leaders and by Gass, and the narrative of the mendacious Hennepin, he now adds, in the same beautiful typography, the more entertaining narrative made by the philosophical Gascon, Lahontan. The original work was published in French and English editions in the same year, 1703, as Mr. Thwaites says, 'avowedly as a last resource on the part of the bankrupt fugitive.' More than a dozen editions, mostly French, followed to 1741, since which time no complete reprint has appeared until now. Yet the work, for its manner as fully as for its contents, is well worthy of a modern revival.

Louis-Armond, le Baron de Lahontan et Hesteche, was a native of Bearn, and was born on the French slopes of the Pyrenees. Inheriting a dilapidated estate, he sought his fortunes in the 'marine corps' — that portion of the army entrusted with the care of the colonies; and in 1883, at seventeen years of age, he began his wandering career in New France. For ten years he lived the adventurous life of a soldier, a courier, and an explorer, and saw the new world of France from Quebec to the sources of the Mississippi, and back again to Newfoundland. In an evil hour, in 1793, he was driven by the persecutions of his superior officer to fly from his post; and from that hour to his death, in 1715, he was a man without a country, although probably not in penury, owing to the popularity of his remarkable book. Those were the days to which Mr. Austin Dobson assigns a court-life where

> 'All went naked save the truth,'

and to such a jaded and satiated public a book like Lahontan's was a godsend. As Mr. Thwaites observes:

> 'Lahontan recounted not only his own adventures and the important events that occurred beneath his eyes in the much-talked-of region of New France, but drew a picture of the simple delights of life in the wilderness more graphic than had yet been presented to the European world. In the pages of Lahontan the child of nature was depicted as a creature of rare beauty of form, a rational being thinking deep thoughts on great subjects, but freed from the trammels and frets of civilization, bound by none of its restrictions, obedient only to the will and caprice of his own nature. In this American Arcady were no courts, laws, police, ministers of state, or other hampering paraphernalia of government; each man was a law unto himself, and did what seemed good in his own eyes. Here were no monks and priests, with their strictures and asceticisms, but a natural, sweetly reasonable religion. Here no vulgar love of money pursued the peaceful native in his leafy home; without distinction of property, the rich man was he who might give most generously. Aboriginal marriage was no fettering life-covenant, but an arrangement pleasing the convenience of the contracting parties. Man, innocent and unadorned, passed his life in the pleasures of the chase, warring only in the cause of the nation, scorning the supposititious benefits of civilization, and free from its diseases, misery, sycophancy, and oppression. In short, the American wilderness was the seat of serenity and noble philosophy.'

One is tempted to quote at length from Mr. Thwaites's most admirable essay, in which he sums up the philosophy of this caustic and embittered son of the south; for it were idle to attempt to re-state what he has stated, once

*NEW VOYAGES TO NORTH AMERICA. By the Baron de Lahontan. Reprinted from the English edition of 1703, by Reuben Gold Thwaites, LL.D. In two volumes. Chicago: A. C. McClurg & Co.

for all, in beautifully fit and appreciative language. Again he says:

'During his protracted sea-voyages, unending days in wilderness garrisons, and long months of campaigning in gloomy forests, Lahontan brooded upon the blemishes of civilization, contrasting it caustically with the simplicity of barbarism, and erecting an ideal system of savage perfection, which he used as a whip to lash the vices of his time. With the European passion for money, he compares the communal life of the North American aborigine, who seeks to satisfy only his immediate needs, and shares his possessions with whoever needs them: over against the servile caste spirit of the courtier, he places the proud independence of each Indian warrior: with the rigid bonds of the married state, he contrasts the easy libertinism of the barbarian: with the elaborate ritual and dogmas of the church, the primitive native myths of the sons of the forest. The comforts and luxuries of civilization are ridiculed, while the hardships and paucity of wilderness life are minimized. In short — to quote the words of his marvellous Huronian, Adario, "The Great Spirit has vouchsafed us an honest mould, while wickedness nestles in yours: and that he sends you into our country in order to have an opportunity of correcting your Faults, and following our Example."'

As one reads, he recognizes on the one hand the scoffing satire of that famous Latin-writer who was Lahontan's favorite, Lucian; and on the other he sees by anticipation the dreams for society of the Encyclopædists and of the 'Contrat Social.' He realizes, amid all the bitterness and scurrillity the soul of a man who, in the heart of the great solitudes or in the companionship of the individualized savage, gets nearer to nature's God, and to the true worth of life and service. There is a tonic inspiration about it which is akin to that which to-day stirs us in the aspiration and achievement of that newest race in the far East which is holding every gaze. JOHN J. HALSEY.

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## THE CITY MADE BEAUTIFUL.*

During the past decade there has been a constantly increasing interest in Municipal Art, which has culminated in definite accomplishment of no mean proportions. Still, there has been no great popular demand or movement, and the recognition of the great importance of Civic Art to a community is as yet confined to a comparatively small number of earnest individuals who believe that utility can be greatly aided by good taste. The foundation of our government is too solid, and its future in the world too permanent, for us longer to build merely for the moment, with utter disregard of appearances and immediate surroundings. A discriminating observer can hardly fail to be deeply impressed with the incongruity of all that man has added to the surface of the earth. He has outraged natural beauties with such atrocious habitations and monuments that he has actually created a taste among the masses for the ugly and inharmonious. Many attractive regions have been artistically and picturesquely ruined by his insistent and overbearing personality expressed in suppositious architectural forms. He has imposed upon us by the glitter of gold, and blinded our eyes by quantity rather than quality. Frankly, he has given us that which we could appreciate most for the time being; but we are at last awakening to the fact that this gold is not without alloy. The blinding glitter is not now enough to hide its ugly shape, and we hope and pray that he will soon begin to express himself in forms of symmetry and stateliness. He has scarred the face of the country, and done his deadly work in raising false standards; but it is not yet too late for him to turn and express himself, where the community is concerned, in artistic terms with a harmonious environment. It is essential that he should not be indifferent, but should lead in the right education of the people. And this is the crux of the Municipal Art situation: the awakening of an unenlightened public, first to the knowledge of what civic beauty means, and second to the possibility of attaining it.

That the great masses are steeped in ignorance of its meaning, and that a large majority of the wealthy are coldly indifferent to its attainment, are two facts that are constantly impressed upon those who have had anything to do with Civic Art. The best ways of educating the one and overcoming the oftimes hostile indifference of the other have been among the serious questions considered by Municipal Art Societies. Plans that required the backing of the city, the state, and sometimes the nation, have had to be abandoned, and effort has been resolved into one idea, which has finally become paramount, that of *education*. It is really an education of the eye, by examples of what has already been done in a simple way in this country, and also by showing how much the rest of the world has accomplished.

Among the practical aids which this movement has received, two books by Mr. Charles Mulford Robinson must be given a prominent place. Of one of these books, 'Modern Civic Art, or the City Made Beautiful,' a new edition has appeared, delightfully illustrated with views of places noted for their interest and beauty. In the preface to this edition, Mr.

*MODERN CIVIC ART. Or, The City Made Beautiful. By Charles Mulford Robinson. Second edition. Illustrated. New York: G. P. Putnam's Sons.

Robinson says that nothing has been more remarkable than the growth of the civic improvement movement during the last few years. Upwards of twelve hundred societies are now recorded, and the interchange of experiences and methods is of the greatest value. These clubs come in contact with each other through national organizations. He also thinks, so valuable are the suggestions that can be exchanged, that it is possible to have a literature of the subject that would be international.

It has been felt that a general awakening to the benefits of Municipal Art would at no distant date result in a demand for its consideration upon all suitable occasions. Its advocates have therefore been interested in methods of reaching the greatest number of people, and have concluded that the direct appeal to the eye is far superior to all others. No more important educational example was ever placed before Americans than the World's Fair of 1903; and we firmly believe that no influence has been more potent in awakening a taste for Civic Art. Not that we would wish an infinite number of 'White Cities' to spring up all over the country, but that the idea of harmony should enter more largely into the building of our towns; that the situation should conform to the topography of the land, and that every natural beauty should be preserved and enhanced. Mr. Robinson has realized this, and in his various chapters has taken up the possibilities of Civic Art and shown why certain cities are successful examples and how others can be made so. Civic Art is good, sound, practical reasoning, deduced from the experience of the ages, and meant for the masses of the people. 'Loving beauty, it loves humanity yet better. It wants the surroundings of men to be clean, wholesome, and uplifting, as well as pleasant to see. Personified, modern Civic Art appears as a sort of a social reformer; for if the eye be that of the artist, there is surely yet in it the tear of the philanthropist.'

Many people seem to think that art is something so impracticable, so superficial, so easily acquired when wealth comes, that it can have nothing to do with the foundation of things. They do not require or ask the same standard of perfection in what their eyes rest upon as they do in the working of a machine. They are content with that which is imperfect and oftimes inferior on its artistic side, and only appreciate perfection in commercial things. And yet Civic Art is the best investment a city can make. It is the life of many cities of the Old World, and means millions of dollars to foreign nations. It creates pride in its citizens more than any other thing can, and holds their allegiance and love.

Municipal art is for all the people. 'If men seek it they seek it not for art's sake, but for the city's. They are not asking the town to help art, but art to help the town: the artists, not to glorify their art, but their art to glorify the city.' RALPH CLARKSON.

## BRIEFS ON NEW BOOKS.

*Color-prints by masters of Japanese art.* As appreciation of the color-prints designed by the Masters of the Popular School of Japanese Art broadens, the literature of the subject increases. From San Francisco (Paul Elder & Co.) comes Miss Dora Amsden's 'Impressions of Ukiyo-ye,' daintily printed on Japanese paper, and bound in Japanese style, though more substantially, as is suited to our rougher way of handling books. The author frankly disavows the work as an 'individual expression.' Her endeavor, she explains, is 'to give in condensed form the opinions of those qualified by study and research to speak with authority upon the form of Japanese art, which in its most concrete development, the Ukiyo-ye print, is now claiming the attention of the art world.' Were the views reflected only those of writers thus qualified, the book would have greater value. But from Fenollosa to Hartmann is a far cry. And in imagination alone can warrant be found for such extravagant statements as that 'To Ukiyo-ye the Japanese owed the gradual expansion of international consciousness which culminated in the revolution of 1868, —a revolution, the most astonishing in history, accomplished as if by miracle; but the esoteric germ of this seemingly spontaneous growth of Meiji lay in the atelier of the artists of Ukiyo-ye.' Interesting, indeed, were it true! Equally beside the mark are the assertions that 'Japanese Art was ever dominated by the priestly hierarchy,' and that, before the advent of Ukiyo-ye, 'the aristocratic schools had confined themselves entirely to representations of princely pageantry, to portraiture, and to ideal pictures of mythical personages, saints, and sages.' Has the author never heard of the landscapes of Sesshu, Shubun, Soami, and Motonobu, or of the birds of Chokuan and Utanosuke, or of the flowers of Korin and Kenzan,—to name a few only out of the host of artists who painted these subjects? And where did she get the notion that the 'national stage passion' of the Japanese 'overshadows the love of any other amusement,' or that 'it was to the persons of the actors, and the printers who spread their pictures broadcast, that the people owed the æsthetic wonders of their costume?' The frequent occurrence of such misstatements as these mar what would otherwise be a very acceptable essay, readable, and giving in compact form much information useful to those who are becoming interested in Ukiyo-ye prints. Errors in spelling, as Mitsonobu for Mitsunobu, Hogan for Hogen, Kitanas instead of Katanas, and Fesole for Fiesole, may perhaps be charged to the print-

er and proof-reader; but not so such expressions as Tanyu of Kano and Shunsho of Katsukawa. Though intended in the sense in which we speak of Raphael of Urbino, they are in fact the equivalent of, let us for example say, Albrecht of Dürer, or Theodore of Roosevelt. Kano and Katsukawa are not merely the designations of schools; they are the surnames of the artists comprising these schools. Kano no Tanyu would be no less absurd than strange to the ear of a Japanese. The chapters on Hokusai and Utamaro are easily the best part of the book. The chapter on 'The School of Torii' is also excellent, though its caption is a misnomer, for it contains almost nothing about its nominal subject.

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*Second volume of 'Shelburne Essays.'*

Mr. Paul Elmer More's second series of 'Shelburne Essays' (Putnam) maintains the high character of the first. Eleven papers are here brought together,—on English sonnets (Elizabethan and Shakespearean), Lafcadio Hearn, Hazlitt, Lamb, Crabbe, Meredith, Hawthorne, Kipling and FitzGerald (in the same chapter), Delphi and Greek literature, and Nemesis. Most striking and original of all is the essay on Hearn. What Mr. More has to say about the union of eastern and western thought, both as illustrated in Hearn and as likely to lead to further developments, is profoundly, and, in a way not to be briefly explained, gruesomely suggestive. There is a decidedly oriental touch in the essayist's representation of love, more distinctively first love, to whose thraldom the 'indwelling of the past' gives a wonderful significance. 'We look into the eyes of love and it is as though, through some intense and sudden stimulation of vital being, we had obtained—for one supercelestial moment—the glimpse of a reality never before imagined, and never again to be revealed. There is, indeed, an illusion. We seem to view the divine; but this divine itself, whereby we are dazzled and duped, is a ghost. Our mortal sight pierces beyond the surface of the present into profundities of myriads of years,—pierces beyond the mask of life into the enormous night of death. For a moment we are made aware of a beauty and a mystery and a depth unutterable: then the veil falls again forever.' Characteristic of the writer's complexion of thought is his finding in Shakespeare—the sonnets and plays taken together—'one of the saddest human documents ever penned.' Characteristic too is his regret that Lamb is not more often altogether serious. As well find fault with the violet because its odor is not that of the rose, or complain of Mr. More's style because its seriousness is unrelieved by the faintest touch of humor. This, as Dr. Johnson long ago said, is like finding fault with a man six feet tall because he is not two inches taller. Kipling and FitzGerald are linked together as being much talked about and read at the time the essay was written, six years ago. Although the essayist speaks of 'comparing' their work, the two are really, and necessarily, contrasted. In Crabbe the writer looks in vain for that 'sense of infinitude' which Goethe makes the mark of high poetry. Crabbe certainly has his limitations. In his chapter on Hawthorne, Mr. More dwells on New England's 'brilliant flowering and quick decay.' Yet it might not be impossible to say a word in defense of present-day New England. The last two essays, dealing with matters of Greek philosophy and poetry, are admirable in the insight they display and in their wide and firm grasp of Hellenic literature. Both in his fine classical scholarship and in his carefully wrought sentences, Mr. More calls to mind the lamented Walter Pater, although the Oxford scholar's reading and literary sympathies, wide as they were, strike one as less comprehensive than Mr. More's. A cordial welcome awaits such further volumes of 'Shelburne Essays' as the author may see fit to publish.

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*A pleasant book of literary chit-chat.*

The 'Talks in a Library with Laurence Hutton,' which Mrs. Isabel Moore has edited and the Putnams have put into book form, are already known in part to readers of periodicals. These free-and-easy chats form a tolerably full autobiography of the late Mr. Hutton, and are most entertaining reading, being also fully illustrated in a very attractive manner. An early paragraph excites one's admiration of young Hutton's manliness and independence. Not to be dependent on his father, who, however, appears to have been a man of means, Laurence secured a position as errand boy, at four dollars a week, in a wholesale produce commission house, but still continued to move in polite society when off duty. He says, 'I never felt that my overalls were very becoming, but I was never ashamed of them; and when a young lady, with whom I had danced the varsovienne one night in Waverley Place, cut me dead the next day in Broad Street, because she saw me—in overalls—rolling a barrel of beans across a pair of "skidds" on to a grocer's wagon, I was ashamed of her!' Of the innumerable good things that are every day being said by bright people, Hutton gathered up not a few. For example, H. C. Bunner, viewing the monuments of the great in Westminster Abbey, remarked to Hutton, 'There are three classes of Englishmen whom I can endure,—the Irish, the Scotch, and the dead.' Of Miss Ellen Terry we are interested to learn that, in reply to a comment on her commanding height as seen on the stage, she explained that she was five feet seven, but always stood on the balls of her feet, and sometimes on tiptoe. With a natural fellow-feeling, Hutton gives a long list of distinguished American men of letters who were without a college education; and he elsewhere says, knowing from experience whereof he speaks, that 'he is a lucky workingman of letters who can earn, readily and surely, the daily wages of a plumber's assistant or the gas man's apprentice.' Of the importance of a taking book title, we are told that 'a good title is so essential that men have been known to copyright titles and then, some day perhaps, to write books to fit them.' This

must be taken as a pleasant bit of exaggeration—of which other examples could be quoted—inasmuch as no title or title-page alone can be copyrighted, in this country and England at least. Three chapters are given to Mr. Hutton's famous collection of death masks, his 'scullery,' as it has been irreverently styled. On the whole, for its wealth of literary, dramatic, and miscellaneous reminiscences the book is one of the best of its kind. The editor deserves a warm word of praise for her part in the work.

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*A partisan biography of a great partisan.* The public career of Edwin M. Stanton was contemporary with the most turbulent period of American history, and he was always in the midst of the strife. Called to President Buchanan's cabinet during the closing months of his administration, and again to Lincoln's cabinet in 1862, chief promotor of 'arbitrary arrests,' prime manager of military drafts, and a voluntary sacrifice to President Johnson in the Reconstruction contest, Stanton's activities cover nearly every aspect of the struggle for the preservation of the Union. 'Storm-swept' he is called in a new work entitled 'Edwin McMasters Stanton, the Autocrat of Rebellion, Emancipation, and Reconstruction,' by Frank Abiel Flower. (Saalfield Pub. Co., Akron, Ohio.) This volume of nearly 500 pages is not so exhaustive of the public life of Stanton as the two volumes by Gorham; but it gives more of the personal element, and, by its numerous interviews with Stanton's contemporaries, presents a full portraiture which the other lacks. It covers also the legal life of Stanton, following him through the various stations in life to which he was called. In addition to the many original sources drawn upon, the author has availed himself of numerous original photographs of men and places, which add to the educational value of the work. The treatment is frankly eulogistic. 'He was always great when others were little,' says the author. 'The Republic is his monument; the Rebellion is his biography.' A prefatory schedule is made of twenty-nine achievements of Stanton. It includes most of the important events of the War and of Reconstruction, leaving little to accredit to other participants. He is given credit for the prodigious industrial era which made America what it is, for putting backbone into Lincoln, for showing Butler how to capture New Orleans, for planning the capture of Norfolk and the blockade of the James river, and for creating the rams and mortar boats on the upper Mississippi. He conceived the Confiscation act, crowded Lincoln into signing the Emancipation act, armed the slaves of rebellious masters, rescued the starving army of the Cumberland, saved the city of Washington, protected Grant from public wrath, prevented Lincoln and Grant from giving away the fruits of victory, prevented the rehabilitation of secession, and kept President Johnson from seizing the army and bringing on another revolution. These claims will show that the viewpoint of the author is that of the Radicals in Congress, and consequently of extreme hostility to Johnson. Although a less partisan view would be desired by the general public in these days of restored good feeling, undoubtedly the stand of the author is precisely that which Stanton would have wished to be taken. He was always a partisan and never a moderate.

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*A timely and forceful plea for Peace.* A committee of the Cobden Club of London puts forth 'The Burden of Armaments, a Plea for Retrenchment,' with the imprint of Mr. Fisher Unwin, but otherwise anonymous, at a moment when the world seems to have gone mad in its desire to prepare for the greatest wars. The disproportion between this evil rivalry in the hearts of the rulers of all so-called civilized nations, and the little book put out in all wisdom and sanity as an antidote to it, is reminiscent of William Lloyd Garrison's earlier attacks upon slavery, and might be considered ridiculous if one did not recall that noble encouragement to righteous men when the mob clamors without, 'One with God makes a majority.' But the book under consideration is much more than a mere recall to right feeling: it is no less an appeal to common sense. Arguing from the history of naval expenditures in the immediate past, it shows the unwisdom of doing what the American nation is now doing,—building numbers of battleships and armored cruisers, with the certainty that a few years will find them antiquated and inefficient. It shows the folly of international panics, which are artfully used by the lovers of war for increasing their preparations. More particularly it illustrates the vicious circle in which international emulation is going, as in the following paragraph: 'In the past nine years, Great Britain has constructed a larger tonnage of vessels of war than the aggregate of France, Russia, and Germany, in the proportion of 933,000 to 847,000 tons, a difference of 86,000 tons or 10 per cent; in 1904 we were constructing at the rate of 153,000 tons as compared with 130,000 of the three other Powers, an excess of 18 per cent. It cannot, therefore, be contended that this country has followed the lead of other naval Powers. The truer statement would be that only constant increases of naval expenditures have been inducements to other Powers to follow our lead.' The book is for thinking men—and for all who make more than a pretense of believing in Jesus Christ as the Prince of Peace. The timely little volume is imported for the American market by A. Wessels & Co., New York.

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*Main currents in 19th century literature.* The fourth volume of 'Main Currents in Nineteenth Century Literature,' the great critical work of Dr. George Brandes, has for its special subject 'Naturalism in England,' and has now been added to the translation in course of publication by the Macmillan Co. Since the fifth volume has already preceded this one in publication, but one more remains to complete the translation of the entire work. The author's introduction to this section of his series runs as follows: 'It is my intention to trace in the poetry of England of the

first decades of this century, the course of the strong, deep, pregnant current in the intellectual life of the country, which, sweeping away the classic forms and conventions, produces a naturalism dominating the whole of literature, which from naturalization leads to radicalism, from revolt against traditional convention in literature to vigorous rebellion against religious and political reaction, and which bears in its bosom the germs of all the liberal ideas and emancipatory achievements of the later periods of European civilization.' There needs only this statement of the theme, as the author conceives it, to make clear the fact that the task is one after his own heart, and that the present volume, even more than the others, reflects his own positive and aggressive critical personality. And the volume, although written in 1875, is still surprisingly fresh in its treatment. It takes us out of the ruts into which our native criticism has fallen, and gives us the European point of view, enforced by many apposite allusions from other literatures and from contemporary history. It is one of its author's most brilliant performances, and we have renewed, in scanning this translation, much of the enthusiastic interest with which we first read the volume nearly thirty years ago.

*Manual of practical indexing.* Mr. A. L. Clarke's 'Essays on Indexing,' which have been running through several numbers of 'The Library World' for the past couple of years, now appear in separate form under the title 'Manual of Practical Indexing' (Library Supply Company, London), but re-cast and condensed, and with much additional material. Both literary and commercial indexing are treated, with many useful examples. About a quarter of the volume is devoted to the indexing of periodical literature; in addition to the general chapter on the indexing of works, special treatment is accorded to bibliography and history; as examples of commercial indexing are offered price catalogues, business directories, and correspondence. The last part is devoted to 'The Mechanical Production of Indexes,' and is largely a plea for the card system against the old-fashioned leaf system,—a rather unnecessary waste of thunder. An interesting appendix offers a sketch of the early history of the card system. The book supplies a much-needed guide to a kind of work that still is characterized by much carelessness and lack of method. 'If only,' the author says, 'systematized methods could be brought to bear upon the production of such indexes, the results would be more uniform and less unequal in value.'

*First Free State of Louisiana Purchase.* Slightly belated in comparison with the many volumes recently appearing on the Louisiana Purchase, yet warranted by additional matter on a kindred subject, is a most attractive little volume by Dr. William Salter, entitled, 'Iowa, the First Free State in the Louisiana Purchase.' (McClurg & Co.) It is really a brief sketch of early Iowa history, treated through the various ownerships which the trans-Mississippi region underwent between discovery and final settlement, and closing with the admission of the state to the Union in 1846. The author has hit upon a novel field, since no one has hitherto written exclusively of that part of the Louisiana Purchase which became the State of Iowa. Nor has he made a mere compilation of statistics in the usual fashion of state histories. There is enough of the personality of Indian, explorer, settler, and territorial official, to make a living story. A vast amount of information is given in this condensed and readable shape. The author has been identified with Iowa for nearly sixty years, and is qualified to speak with authority. But so broad is his view, that the book will undoubtedly prove as interesting and valuable to the people of all the states as to those connected with Iowa. Topics like the admission of Missouri as a slave state, the Black Hawk war and others, are of national interest. Extracts from relations of early voyagers and pioneers are interspersed with the text, giving additional vividness to the narrative.

*Elements of psychology.* A text-book of 'Elements of Psychology,' recently added to the considerable group that reflects the present-day interest in the subject, brings as its distinctive contribution the emphasis upon the practical reaction which the student is induced to make to the principles set before him. The author is Professor Thorndike, of the Teachers' College of Columbia University, who brings to his task vigor and insight, as well as the practical temper of one engaged in training teachers. By the constant facing of questions and exercises, the student is compelled to assume an active attitude to the pages of his text, and to reinterpret in the light of experience and reflections the conclusions which are embodied in accepted psychological doctrine. Particularly for introductory study does this method possess advantages, although it inevitably deprives the text of a desirable literary value and consistent exposition. Admitting the pertinence of the method (and there are doubtless many classes in need of this form of stimulation), one obtains from a survey of the pages an impression of decided appreciation of the students' needs and shortcomings, and likewise of the probable success with which the work will meet the needs of the situation. The excellence and completeness of the chapters on the nervous system deserve special commendation. The book is published by A. G. Seiler, New York.

*The mine of Russian literature.* Prince Kropotkin's work on 'Russian Literature' (McClure) is based upon a course of lectures given by the author four years ago at the Lowell Institute. The lectures were eight in number, and the work is in eight corresponding chapters, eked out by such additional matter as was necessary to make the historical treatment reasonably complete. It is essentially a history of the modern literature, for only one of the chapters is devoted to a survey of works and writers anterior to Pushkin. Following the discussion of the eight writers upon whom attention is chiefly focussed, we have a chapter

on the drama, another on the folk-novelists, and a final chapter on political literature and criticism. Of the great national literature which is thus surveyed, the author speaks as follows: 'Russian literature is a rich mine of original poetic thought. It has a freshness and youthfulness which is not found to the same extent in older literatures. It has, moreover, a sincerity and simplicity of expression which render it all the more attractive to the mind that has grown sick of literary artificiality. And it has this distinctive feature, that it brings within the domain of art—the poem, the novel, the drama—nearly all those questions, social and political, which in Western Europe and America, at least in our present generation, are discussed chiefly in the political writings of the day, but seldom in literature.' Prince Kropotkin has given us a work of absorbing interest, colored, no doubt, by his own political philosophy, but discriminating and profound in its judgment of æsthetic values. Of the English language, as his readers well know, he is an absolute master.

*The art of the Greek painters.*

Accustomed as we are to centre all forms of Greek artistic activity in architecture and sculpture, it is with some surprise that we find Miss Irene Weir has ventured to write a book on 'The Greek Painters' Art' (Ginn). But, fortunately, the author justifies her attempt by awakening her readers' interest in various related subjects, such as Greek painting, vase painting, color as applied to architecture and sculpture, portrait, mosaic, and mural painting. Miss Weir possesses a delightful enthusiasm for the Greek painters' art, supported by knowledge of ancient and modern archæological writings as well as a familiarity with art works. Of the two sources of information, literature and extant works, the latter source is far more attractive, and as the author says, the actual remains, such as Greek vases, mosaic and wall paintings, furnish us with the most interesting proof of the Greek painters' art. It is these works that Miss Weir describes mostly in detail.

## Notes.

'Evidence in Athenian Courts,' by Dr. Robert J. Bonner, is a recent pamphlet from the University of Chicago Press.

'Nature Study Lessons for Primary Grades,' by Mrs. Lida B. McMurry, is a recent school publication of the Macmillan Co.

'The Art of Writing and Speaking the English Language,' being a 'Dictionary of Errors,' by Mr. Sherwin Cody, is a booklet published by the Old Greek Press, Chicago.

The 'Hamlet' volume has just been issued in the 'First Folio' edition of Shakespeare, published by the Messrs. Crowell. Misses Charlotte Porter and Helen A. Clarke are the editors of this, as of the preceding volumes.

'A Middle English Reader,' edited by Dr. Oliver Farrar Emerson, has just been published by the Macmillan Co. The apparatus includes a grammatical introduction and a glossary (both very extensive), besides the usual notes. The selections given are numerous, and are classified according to the dialects which they represent.

A new edition, with additions, of Professor Richard T. Ely's 'The Labor Movement in America,' comes to us from the Macmillan Co. The original of this work is now nearly twenty years old.

Taine's 'Voyage aux Pyrénées,' edited by Mr. William Robertson, is published by Mr. Henry Frowde in the 'Oxford Modern French Series' of texts.

'Fairy Tales Every Child Should Know,' published by Messrs. Doubleday, Page & Co., is a selection of the best fairy tales of all times and of all authors, made by Dr. Hamilton Wright Mabie, who also contributes an introduction. There is nothing to indicate the sources of the text, or even the authorship in such a case as that of 'The Ugly Duckling.'

'Specimens of the Elizabethan Drama,' edited by Professor W. H. Williams, is published by Mr. Henry Frowde at the Oxford Clarendon Press. It is a thick volume, covering the period from Lyly to Shirley, and supplied with many notes. Being supplementary to Lamb's 'Specimens,' it avoids the passages contained in that work, and also omits Shakespeare for obvious reasons.

'La Critica Letteraria nel Rinascimento' (Bari: Laterza) is a translation of Dr. Joel E. Spingarn's work published some four years ago. The author has supplied certain corrections and additions, and contributes an *avvertenza* of several pages. The translation is by Dr. Antonio Fusco, and Sig. Benedetto Croce, the distinguished Italian critic, prefaces the volume with a few pages of commentary.

## Topics in Leading Periodicals.

*July, 1905.*

Ants, Agricultural. H. C. McCook. *Harper.*
Argentina. John Barrett. *Rev. of Reviews.*
Autocracy and War. Joseph Conrad. *No. American.*
Bonaparte, A, at Head of American Navy. *Rev. of Revs.*
Chateaux of Chambord, Chaumont, etc. *Century.*
Copyright, U. S., and International Relations. *No. Amer.*
Criticism and Mr. Saintsbury. Ferris Greenslet. *Atlantic.*
Degeneration, Physical, in Great Britain. *No. American.*
Democracy, Practical School of. I. F. Marcosson. *W. Wk.*
Drake, Francis, Romantic Adventures of. A. Laut. *Harp.*
Eastern War, Some Results of the. Chester Holcombe. *At.*
Educational and Charitable Work, Publicity in. *No. Am.*
Express Companies, Publicity for. F. H. Nixon. *Atlantic.*
Fares, Street Railway. H. S. Knowlton. *Rev. of Revs.*
Fortunes, Large. J. Laurence Laughlin. *Atlantic.*
Freight Rates Made by the Railroads. *Rev. of Reviews.*
German Art, Secession Movement in. A. Kinross. *Century.*
Gravitation and the Ether. C. W. Saleeby. *Harper.*
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Niagara is "Harnessed," How. T. A. DeWeese. *R. of R.*
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Prison Chaplain, Experiences of a. C. E. Ordway. *Atl.*
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Rockefeller, John D. Ida M. Tarbell. *McClure.*
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Shannon and Pictorial Portraiture. C. Brinton. *Harper.*
South American Markets, Our Neglect of. *No. Amer.*
Sponge-Divers, Greek, of Tripoli. C. W. Furlong. *Harper.*
Sterne, About Laurence. Wilbur L. Cross. *Atlantic.*
Tamalpais, The Land of. Benjamin Brooks. *Scribner.*
Togo's Victory, Effects of. Baron Kaneko. *World's Work.*
Village Life, Modern Comfort in. *World's Work.*
Workers, Better Conditions for. Leroy Scott. *Wor. Wk.*

## List of New Books.

[*The following list, containing 56 titles, includes books received by* The Dial *since its last issue.*]

### *BIOGRAPHY AND HISTORY.*

William Bodham Donne and his Friends. Edited by Catherine B. Johnson. Illus., large 8vo, pp. 352. E. P. Dutton & Co. $3. net.

Richard Wagner to Mathilde Wesendonck. Translated, Prefaced, etc., by William Ashton Ellis. Illus., 8vo, gilt top, uncut, pp. 386. Charles Scribner's Sons. $4. net.

A History of the Pacific Northwest. By Joseph Schafer, M.L. Illus., 12mo, pp. 321. Macmillan Co. $1.25 net.

Publications of the Mississippi Historical Society. Edited by Franklin L. Riley. Vol VIII. 8vo, pp. 606. Oxford, Miss.: Printed for the Society. $2.

### *GENERAL LITERATURE.*

Spanish Influence on English Literature. By Martin Hume. 12mo., pp. 322. J. B. Lippincott Co.

Handbook of Homeric Study. By Henry Browne, S.J. Illus., 12mo, uncut, pp. 333. Longmans, Green, & Co. $2. net.

Harvard Lectures on the Revival of Learning. By John Edwin Sandys, Litt.D. 16mo, pp. 212. Macmillan Co. $1.50.

Southern Writers: Selections in Prose and Verse. Edited by W. P. Trent. 12mo, pp. 524. Macmillan Co. $1.10 net.

The Balanced Life. By Clarence Lathbury. 16mo, gilt top, uncut, pp. 264. Philadelphia: The Nunc Licet Press. $1.

A First View of English Literature. By William Vaughn Moody and Robert Morss Lovett. Illus., 12mo, pp. 386. Charles Scribner's Sons. $1.

Byways in the Classics; including Alia. By Hugh E. P. Platt, M.A. 16mo, gilt top, uncut, pp. 146. Oxford: B. H. Blackwell.

The Pocket R. L. S.: Being Favourite Passages from the Works of Stevenson. 18mo, gilt top, uncut. Charles Scribner's Sons. 50 cts.

### *FICTION.*

Miss Bellard's Inspiration. By W. D. Howells. 12mo, pp. 224. Harper & Bros. $1.50.

The Venus of Cadiz: An Extravaganza. By Richard Fisguill. 12mo, pp. 323. Henry Holt & Co. $1.50

The Game. By Jack London. Illus. in color, etc., 12mo, gilt top, pp. 182. Macmillan Co. $1.50.

Glenanaar. By the Very Rev. Canon P. A. Sheehan, D.D. 12mo, pp. 321. Longmans, Green, & Co. $1.50.

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The Girl and the Deal. By Karl Edwin Harriman. Illus., 12mo, pp. 349. Geo. W. Jacobs & Co. $1.25.

A New Humanity; or, The Easter Island. By Adolph Wilbrandt; trans. by Dr. A. S. Rappoport. 12mo, gilt top, uncut, pp. 360. J. B. Lippincott Co.

Hilda Lane's Adoption. By Alice McAlilly. 12mo, pp. 372. Jennings & Graham. $1.50.

### *TRAVEL AND DESCRIPTION.*

Pictures in Umbria. By Katharine S. Macquoid. Illus., 12mo, uncut, pp. 319. Charles Scribner's Sons. $1.50 net.

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## *AMERICA AT OXFORD.*

The interesting experiment, made possible by the testament of the late Cecil Rhodes, of bringing a selected body of American students into relations with the university life of Oxford, has now been in operation for a year, and forty-three young men from this country, representing the same number of states and territories, have been enrolled during that period as members of the several colleges. From time to time we get a report from one or another of these young men, describing the conditions of his student life, and inevitably making comparisons of some sort with the conditions of life in the American university. One of the most frank and instructive of these reports is from Mr. Paul Nixon, the first Rhodes scholar from Connecticut, and it has recently been published in the 'Review of Reviews.' Some of Mr. Nixon's observations are certainly of a nature to inspire reflection, and even to awaken in our minds grave doubts concerning the efficacy of our own educational methods.

Mr. Nixon's first impression of his new university world was that the Oxonian spent most of his time in cultivating athletics and the social amenities, regarding his studies as a matter of secondary importance. Yet in spite of this surface indication to the contrary, the young Englishman achieved a scholastic standard which his American rival found it difficult to equal. This paradox was eventually explained away by the discovery that the English student works harder at his reading during the long vacation than during term, and, taking the year round, has rather more to show for his efforts than the American student, who would scoff at the idea of wasting his play-time in study.

Of the general equipment which the two classes of students bring to their work, the following is said:

> 'The conviction is being pungently forced upon us Rhodians that in many respects the amount of information we've assimilated is not to be compared with that of the brighter of our cousins. It is a fact that in general reading the more studious Oxonian has us at his mercy; in every form of classical scholarship, except that of painstaking investigation of minute obscurities, a favorite pastime in Germany and America, we are "down and out."'

In matters of art and literature, particularly, the difference is enormous.

> 'The ordinary American collegian, maybe, has heard such names as Murillo and Titian. He's an exception if even the names come to his mind spontaneously. . . . . Even our college glee-club members are occasionally unable to tell how Mozart differs from Wagner, while, so far as the majority of our collegians can say, Michael Angelo and Dante might have been compatriots, contemporaries, and compeers.'

But of these subjects the young Englishman can speak with some degree of intelligence as a matter of course. 'In knowledge of artists,

ancient and modern, and in appreciation of their productions, we American collegians, as a class, are immeasurably inferior to the Oxonians.'

Once put this situation squarely before the American pedagogue, to whom machinery is the essential thing about education, and he will offer the only remedy of which his mind can conceive — more elementary courses in more subjects than ever before, and a still greater wasting of the educational energies. We have already tried the experiment with literature, and are raising up a generation to which the name of literature will evermore be hateful. Try it with painting and sculpture and music, and we shall achieve a similar result. If the English example teaches us anything, it is that the area covered by the work of the schools is not the all-important consideration, but rather the thoroughness with which the particular work is done, combined with the relegation to other times and places of those studies which the healthy-minded young person needs no artificial stimulus to pursue.

The writer thus puts his finger upon a very serious fault of our educational system when he says:

'Swamped by a great number of subjects, in his pre-collegiate days especially, such as a juvenile form of astronomy and geology, the American boy is apt to become temporarily interested in one and then another of these studies, and to devote his odd hours to out-of-school reading on his momentary hobby rather than to reading Scott, Dickens, or Thackeray. This is all very well if he has any decided taste for one or two of these subjects which may develope with advancing years. Such is often the case, to be sure, but far oftener he loses his puerile interest in successive ephemeral favorites; forgets all but the last; and, finally, discovers his life-work without having the knowledge of literature that attends so naturally a more confined field of study in which the literature of the ancients is the most prominent feature.'

In the last words of this passage we find the secret of the Englishman's success in producing men of real culture under his university system.

'The Englishman does not get glimmerings of countless subjects throughout his pre-collegiate days or in college. What he gets first he keeps getting repeated doses of, and at the completion of his university course in Literæ Humaniores he is saturated with literature, philosophy, history, and economics, ancient and modern.'

In no way, we believe, will the influence of the Rhodes foundation turn out to be farther-reaching than in thus providing, for an ever-increasing number of picked young Americans, this comparative object-lesson in the respective aims and results of the university systems of the two countries.

Mr. Nixon is candid enough to admit that the American Rhodes scholar finds himself at a disadvantage all along the line. The student of science is in the best case, for he at least, in his chosen field, is able to outshine his English rival, although even 'among his scientific Oxonian acquaintances he is apt to be a silent partner in conversation' when topics related to general culture are up for discussion. The student of law finds himself in much the same position as the classical student, for he rarely has, what his English fellow-student almost invariably has, an adequate equipment in the 'combined study of ancient and modern history, economics, philosophy, and classical literature, which the additional reading of modern literature so readily follows.' And even as a preparation for intelligent citizenship the English system, which we so lightly stigmatize as narrow, approves itself by its results. A comparison between the university graduates who are members, respectively, of the House of Commons and the House of Representatives, would not be at all agreeable to our national sense of self-esteem. The English student turns, 'quite as a matter of course, from Demosthenes to Chamberlain's latest speech, — or, rather, from the latter to Demosthenes, — for knowledge of current affairs is evidently considered to be of paramount importance.' The American student does nothing of the sort, as we know full well; it is even doubtful if he reads anything more than the headlines of the speech, by which we mean, of course, the analogue of the speech in the demagogic oratory of our own country.

The comparisons made inevitable by the Rhodes experiment are far from flattering to us, but they should be salutary for correction. And it must be remembered that our shortcomings are emphasized by the fact that the American Rhodes scholar has had from two to four years more training of some sort than the English youth with whom he is brought into competition. We have in the past made what protest we could against this perversion of the Rhodes trust, and that question does not now concern us. But the condition resulting from it gives added point to any such exhibition as is made by Mr. Nixon's report, and by the other reports of similar tenor that have come to us since the American invasion of Oxford. If the English schoolboy just entering college is more seriously educated than the American student who is at least half way through his college work, the fact cannot be too widely advertised, and we cannot any too soon set about discovering the causes of the difference and seeking for the desired remedy.

## The New Books.

### Greek Thinkers and Their Philosophy.*

Professor Gomperz's 'Greek Thinkers' is a more readable, but, except in the omission of philological detail, not a more superficial history of Greek Philosophy than the exhaustive treatise of Zeller. In a review of the first volume (The Dial, Aug. 16, 1901), I pointed out some of the author's eminent qualifications for his task,—his brilliant if not always pure style, his instinct for the vivid and characteristic trait, the breadth and discursive range of his thought and reading, his quick, sometimes super-subtle, apprehension of modern analogies, and last but not least his frank adoption of the point of view of positive science. These qualities are still manifest in the second volume—which now appears as Volumes II. and III. of the English translation,—though there is perhaps less opportunity for their display in an analytic résumé of the Platonic dialogues than there was in the rapid panorama of the picturesque personalities of the Pre-Socratic philosophers and sophists.

Two introductory chapters interpret the spirit and temper of the age as revealed in the Athenian dramatists, and in the constitution and ideals of the democratic empire of Athens. In the third chapter we pass to the Life and Work of Socrates. Professor Gomperz's formula for 'this prodigious historical phenomenon' is that he was 'a heart of mighty power working with all its force to keep the head above it cool, as a steam engine may give motion to a refrigerating machine.' So Emerson says of Plato, 'Nothing can be colder than his head, when the lightnings of his imagination are playing in the sky.' These images point to the eternal fascination of the unexampled union in Plato and the Platonic Socrates of intellectual clarity with emotional depth and mystic fervor. There is not a trace of this quality in the Xenophontic Socrates, nor in the brief matter-of-fact allusions of Aristotle. We infer what Socrates must have been from his supreme disciple, and we cannot bring ourselves to think or speak of him except in the phrases of those four books of the Platonic gospel, the Gorgias, the Apology, the Crito, and the Phædo. Professor Gomperz is aware of all this. He knows, to quote Emerson once more, that 'Socrates and Plato are the double star which the most powerful instruments will not entirely separate.' He knows that Xenophon, writing years after the death of the master, puts into his mouth his own favorite moral commonplaces and observations of oriental travel; and that the unimpeachable testimony of Aristotle is confined to a few points, such as the method of induction and definition, and the principle that to know the right is to will it. In the divinatory edification of a special Socratic philosophy, he is far more sober than Zeller, not to speak of the fantastic hypotheses of Joel's 'real and Xenophontic Socrates.' It would therefore be hypercritical to insist that the necessity of saying something interesting has led even Professor Gomperz to affirm more than we know. Let us rather, whatever our sceptical reservations, accept with thanks his illuminating discussion of such topics as the Socratic method; the true psychological significance of the faith that no man errs voluntarily; the doctrine, perhaps more Platonic than Socratic, that virtue is inseparable from happiness; the application of the utilitarian test to ethical and political laws; the extent of Socrates' religious faith or scepticism; and the nature of the famous dæmonion or inward monitor.

The brilliant chapter on Socrates' end is a notable illustration of Professor Gomperz's purposed if not forced picturesqueness. An aged Athenian, who has unexpectedly met a foreign friend in the market-place, is made the dramatic mouthpiece of the sentiments of the dicasts who cast into the urn the counters 'with a thick axle through them.' The aged Athenian discourses most racily in tags of Aristophanes and Plato. His pregnant garrulity recalls the style of the eloquent barber Nello, in 'Romola,' whose speeches George Eliot enriched with the contents of her Florentine notebooks. And it is perhaps captious to observe that he quotes a sentence from the 'Republic' of Plato written some thirty years later. When a German specialist sets out to be popular he makes not only culture but rhetoric 'hum.' On that fine Spring morning (of the trial) in the year 399 B. C., we are told: 'The dewdrops glittered brightly as on other days in the cups of the Anemones; the violets shed their wonted fragrance.' The trial scene itself reminds us of Macaulay's Warren Hastings: 'There might be seen the massive brow of Plato,—the elegant and fashionable Aristippus can hardly have been absent or Antisthenes his resolute face framed in shaggy hair!' Excellent in its way, this is the Corinthian rather than the Attic manner; Plato can be eloquent on occasion; but this is how he conveys plain matter-of-fact: 'Of native Athenians there were, besides Apollo-

*Greek Thinkers. A History of Ancient Philosophy. By Theodor Gomperz. Volumes II. and III. Translated by Laurie Magnus. New York: Charles Scribner's Sons.

dorus, Critobulus and his father Crito, Hermogenes, Epigenes, Aeschines, Antisthenes; likewise Ctesippus of the deme of Paeania, Menexenus, and some others; Plato, if I am not mistaken was ill.'

But despite the *naïveté* of the rhetoric, the chapter on the whole is the most vivid and entertaining presentment of the subject with which I am acquainted. The analysis of the Platonic 'Apology' is subtle and discriminating, and the balance of a sympathetic and impartial historic criticism is applied to the tragic antithesis of Socrates' fidelity to his ideal mission and the conservative instincts of the Athenian dicasts.

The larger part of these volumes is naturally devoted to Plato. Professor Gomperz wisely recognizes in his preface that 'the extraction of a Platonic system from the philosopher's writings was an impossible task.' Accordingly, after the usual introductory chapters on Plato's life, works, and dialectical method, he gives us, in place of Zeller's systematic exposition, a free analysis and interpretation of the chief dialogues in the order of their probable composition, and, as he believes, of the development of Plato's thought. The analyses are of necessity less detailed and searching than those already accessible to English readers in the works of Grote and Jowett. But unlike these they are unified by a definite conception of the progressive evolution and the phases of the Platonic philosophy. Professor Gomperz assumes that such an evolution is *a priori* probable, and that it has been in fact demonstrated by the special researches of the past twenty years. I have recently sustained the contrary thesis. Stated in these general terms, the question is a logomachy. But to be more specific, it is quite conceivable that Plato's extant works were written after he had reached the age of thirty or thirty-five, and his thought had assumed as definitive a form as had that of Schopenhauer or Herbert Spencer at a like age. And if this is the case, it is also conceivable that the 'contradictions' which modern critics discover in the dialogues are due quite as often to their own wistfulness as to Plato's 'inconstancy.' At any rate, it is a pretty question for debate. There is a general agreement that the minor dramatic pictures of Socratic conversations with Athenian youths are as a whole early, and that the abstruse and severe Sophist, Statesman, and Philebus are proved by their style to form a later group with the Timæus and the Laws. The debate has turned mainly (1) on the relative dates of the Republic and the other great dialogues of Plato's maturity; and (2) on the extent to which the 'earlier' dialogues display real and not merely dramatic immaturity of thought, or the 'latest' group of dialogues modify the doctrine of the Republic the Symposium or the Phædo.

The minor dialogues together with the Protagoras are discussed under the heading 'Plato as an investigator of ethical concepts.' In these works of Plato's 'Socratic period,' Professor Gomperz finds no trace of the doctrine of metaphysical ideas or of Orphic and Pythagorean influence. He judiciously admits that many of the apparent fallacies and failures to conclude are merely dramatic. But he nowhere fairly meets the main argument for Plato's comparative maturity of thought even in these dramatic studies, namely the fact that the grasp of the subject exhibited in Plato's subtle and systematic canvassing of antithetic points of view is inexplicable on the hypothesis that he is merely fumbling and feeling his way.

The arguments and the dramatic movement of the Protagoras and Gorgias are excellently set forth. The myth attributed to Protagoras is aptly characterized as a 'species of caricature common to Plato and Aristophanes which rivals or outbids the burlesqued author in his own peculiar excellences.' The Gorgias is assumed to be a reply to the attack of the sophist Polycrates upon the memory of Socrates, and Plato's embittered mood is explained by the vogue of that diatribe and the triumph of the party of Anytus under the leadership of the demagogue Agyrrhius. In his treatment of the main problem—the apparent contradiction between the utilitarian hedonism of the Protagoras and the eloquent denunciation of the 'apolaustic' life in the Gorgias,—Professor Gomperz is misled by his determination to find 'development' in Plato, and by his assumption that Plato failed to perceive flaws in logic that are obvious to the modern schoolboy. Many facts are known to us which Plato could not know. But the first lesson for the interpreter to learn is that he only makes a spectacle of himself to Gods and men by apologizing for the 'immature logic' of the subtlest and most consistent dialectician in literature. However divergent in mood and dramatic suggestion, the Gorgias does not, strictly speaking, contradict the Protagoras and Philebus. The sophistical refutation of the sophistical thesis that pleasure is unqualifiedly the good is merely the starting point of an eloquent denunciation of the æsthetic political and social ideals of the relaxed and pleasure loving democracy that had put Socrates to death and was now drifting towards the shipwreck of Chæronea. There is no direct refutation of the utilitarian doctrine that 'the

good' might conceivably be calculated as the preponderance of pleasure over pain achieved by the eschewing of unwholesome or 'bad' pleasures. But the hedonistic calculus drily described in the Protagoras is repugnant to Plato's feelings as it is to those of all moralists who care as much for edification as for analysis. He thought that there were better ways of expressing whatever truth may be contained in Epicurus's affirmation that the belly is the seat of happiness. He would probably have found a way to qualify or paraphrase the more imposing modern generalization that all ethical impulses are in the last resort reducible to hunger and the reproductive instinct, and he would certainly have found no relish in the Benthamite formula that the glee of the murderer is in strict logic to be set off *pro tanto* against the sufferings of his victim and his own dread of the gallows. The Republic and the Laws accept the utilitarian calculus in a sense, but reverse the order, and proceed from virtue to happiness rather than from pleasure to good. To make even this thought prominent would mar the æsthetic and moral unity of tone of the Gorgias. But that some pleasures are goods is as distinctly recognized in Gorgias 529, as it is in the Republic or Laws. Professor Gomperz's account of the 'sophisms,' by which it is proved that 'pleasure is not among the number of goods,' will therefore produce a wrong impression upon the modern reader. What is disproved is rather that the pleasure of the moment, irrespective of its quality or consequences, is the good, — a thesis which Callicles thereupon abandons with the remark that he maintained it only in jest. We may, if we please, censure the dramatic episode as exaggerated and unfair caricature. It has no bearing on the quality of Plato's logic.

The 'Idea of Good,' Professor Gomperz, like other modern interpreters, fails to understand, and dismisses with vague unmeaning phrases. The Idea of Good may be for theology God, for cosmogony the principle of teleology, and for mysticism the beatific vision. For ethics and politics it is a regulative, not a substantive, concept. It is the postulate that ethical theory and practice ought to be consistently deduced from and referred to some supreme religious, philosophic or scientific 'sanction;' that all political and social reform ought to converge to a distinctly contemplated end; that statesman must possess ideals and know how to apply them, and that no ruler of men can apprehend or make rational use of ideals unless in addition to the discipline of affairs he has received the highest education in the culture, philosophy and science of his age. This, as I have elsewhere shown, is the only interpretation that makes sense of the Republic. It has the further recommendation that it is not only true to Plato's meaning, but expresses an eternal truth. It will have to be accepted sometime.

With Professor Gomperz's treatment of the more difficult metaphysical dialogue,— Parmenides, Theætetus, Sophist and Statesman,— I feel much sympathy even when I can not wholly concur. His point of view is essentially that of Mill and Grote qualified by the German specialists' acquaintance with recent investigations of Platonic chronology. His discussion of being and not being, the one and the many, the whole and the part, and other abstract entities that weave their metaphysical dance through these dialogues, is conducted in the terminology of the associationist psychology, and not in that neo-Hegelian jargon which the associationist repudiates not because he cannot understand it and if need be talk it as well as the inventors, but because it is inherently and often intentionally equivocal. This is a great gain for lucidity and rationality. But every method has the defects of its qualities. There are certain final puzzles of metaphysics (or, if you please, problems of the relation of words to ideas) which associationists of the school of Mill dispose of too easily, when they do not overlook them altogether. And when they meet them in earlier writers, they assume that they arise in mere misconceptions of elementary logical and psychological principles. This is often the case. But it is emphatically not true of Plato. Intelligible philosophizing on ultimates has never gone beyond his analysis. An absolute solution — the *finis controversiæ* is not reached, because no such result is possible. The puzzles are, as Plato says, an eternal malady of the faculty of discourse of reason in man; and Plato's recognition of this is precisely the mark of his superiority to the copious and ingenious Professors of Philosophy who, in the full light of the twentieth century, are still endeavoring to produce substantive and definitive systems of metaphysics.

To achieve such a system was not Plato's object. His aims, literary, polemical, satirical, were many. The three most prominent were (1) to uphold against dogmatic materialism a vague but never concretely superstitious, spiritualistic, teleological and religious view of the world; (2) to show that the doctrine of ideas or hypostatized general notions is convenient in logic, and is no more paradoxical in ontology than any other metaphysics that admits an absolute; (3) to explode all absolute metaphysical formulas of the fifth and fourth

centuries B.C. that stood in the way of the rational use of language and the development of a practical working logic. The dialogues in which these results are reached are perhaps the greatest triumphs of the sheer reasoning faculty outside of the higher mathematics and astronomy. They cannot be rightly interpreted so long as we misconceive their aims, or, misconceiving them, undertake to read Plato lessons in elementary logic. Professor Gomperz's treatment of them is lucid, readable, and often illuminating in respect to particular ideas. But he has no adequate grasp of their drift as a whole. He finds the ultimate puzzles of epistemology too simple himself, and cannot credit Plato with the insight which he really possessed. Like Grote, though in a lesser degree, he is so afraid of the misuse of the Theaetetus by modern intuitionist opponents of rationalism that he cannot do justice to its abiding significance as a final criticism of all possible absolute dogmatic materialistic psychologies. He is so determined to find a transformation of the theory of ideas in the later dialogues that he is blind to the plain fact that Plato's defense of the theory, and the only possible defense of it, is that it is preferable to the only alternative then proposable — a crude nominalism destructive of rational speech and logic. And though he is partly aware of Plato's third aim, the elimination of the fallacies of the 'age before logic,' he is unable to apply the principle consistently to the interpretation of the Sophist and Parmenides. Had he done so, he would have perceived that the teaching of the two dialogues is the same, and that it is idle to speak of a progress of thought from one to the other. The 'fallacies' of the Parmenides are deduced with a symmetrical exhaustiveness impossible to any writer who had not completely thought out the function of the copula and the nature of negative predication as expounded in the Sophist. For, as Plato himself elsewhere says, conscious and consistent error is the sign of a more gracious intellectual condition than casual and unintentional blundering. To see 'the want of logical training common to the whole age' in the confusion of the copula 'is' with existence, and in 'certain illegitimate conversions. . . . errors of thought which Plato shares with Gorgias,' is to shut the door on rational interpretation from the start. Illegitimate conversion is clearly explained in the Euthyphro and the Republic, and the law of non contradiction is illustrated with the utmost subtlety in the Republic. But apart from this it is bidding defiance to all psychological probability to assume that obvious distinctions were overlooked or elementary fallacies admitted by a writer who had the mental grasp to conceive, to carry in his imagination, to distribute dramatically to convincing speakers, and to combine to one far seen and foregone conclusion, trains of reasoning which the most disciplined modern minds find it difficult to follow and, to judge by their comment, impossible to remember. Let such critics try to write a Socratic dialogue themselves. But it is perhaps unjust to censure Professor Gomperz especially for misapprehensions which, if I am right, are common to the majority of professional and philological students of Plato, and have hitherto been repudiated if at all only by the finer intuition and in the *obiter dicta* of such writers as Renan, Pater and Emerson. It will be more fair to conclude by again emphasizing the superiority of Professor Gomperz's book as what the editor of 'The Atlantic' calls a 'readable proposition.' It offers not merely a cold technical enumeration of the tenets of the Greek philosophers, but a broad and rational discussion of the permanent significance of each great thought as it presents itself in historic sequence. It is thus a timely protest against that divorce of philosophy from the history of philosophy which the specialism of our age affects, but which is fatal to the intelligent study and teaching of either.

PAUL SHOREY.

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## AN INVESTIGATION OF LYNCHING IN THE UNITED STATES.*

Lynch-law, as discussed in Dr. Cutler's History of Lynching in the United States, may be defined as the popular administration of justice without the forms of law. In tracing the history of this peculiar practice, the writer goes to mediæval Europe for a beginning, but soon transfers his account to colonial America. A lengthy chapter is given on the origin of the terms 'lynch' and 'lynch-law,' from which we learn incidentally a good deal about the early history of the institution, but do not learn that the terms had any definite beginnings. One chapter is devoted to the colonial and frontier period of lynching, which lasted to about 1830, and another to the succeeding thirty years when the practice underwent a partial change and became fixed as an American habit. The author thinks that lynching is peculiarly an American custom, because the people had no long-established civil institutions, respect for which is inherited in old

*LYNCH-LAW. An Investigation into the History of Lynching in the United States. By James Elbert Cutler, Ph.D. New York: Longmans, Green, & Co.

countries; but here the people made their law and their officials, and it was quite natural for them to rise in their sovereign capacity and administer justice. The historical sketch concludes with a study of lynching during the Reconstruction period following our Civil War. The final chapters discuss in detail the statistics of lynchings in the last twenty years, the various reasons given in justification of the practice, and the remedies proposed. In connection with the statistical studies, there are numerous full-page charts illustrating graphically the percentages and proportions of lynchings according to color, crime, sex, section, season of the year, etc.

It will be of interest to examine some of Dr. Cutler's facts and conclusions. The illiteracy of a community, he says, is not an index to the number of lynchings in that community; in proportion to black population there are fewer summary executions in the Black Belt than in other sections of the South; lynching for crimes against women has decreased during the last twenty years, while during the same period the illegal execution of white men has decreased and that of negroes has increased; lynching is becoming more and more cruel in its methods, and is participated in by a lower class of whites than formerly. Dr. Cutler is probably the first Northern writer who has shown an understanding of the real significance of the Ku Klux Movement in the South during the Reconstruction period. He recognizes the immense difficulties under which the South labors as a result of the changes consequent upon emancipation and carpet-bag rule, and maintains that the South has not been aided in solving its problems by ignorant and unfriendly criticism and interference from the North. It is worthy of remark also that Dr. Cutler does not describe race prejudice as due to slavery, but to very human instincts which are not confined to the South. The value of slavery in rooting out and checking bad habits is recognized.

In justification of 'popular justice,' several reasons have been advanced, of which the most important are these: first, in a frontier country, before civil institutions are organized, lynch-law is the only possible law; second, in the South, owing to the disordered conditions during the past forty years, summary punishment has been necessary for the protection of women and children, and to make life and property safe. In the opinion of Dr. Cutler, the frontier period is now past, and in the South there is no necessity for not allowing the law to take its course.

Owing to the author's lack of acquaintance with conditions in the South, the section in which most of the illegal executions now occur, he omits to mention or fails to recognize certain rather important aspects of the problem. For instance, he does not understand that, so far as the whites are concerned, the Black Belt is a thinly-settled frontier region, containing few whites among thousands of blacks. Here there is not, and for years cannot be, any real government. Since 1865, the negroes can be legally subjected to no special control. Consequently, 'popular justice,' from the white man's point of view, will prevail. No consideration is given to the fact that uniformly the sympathy of the blacks is with the negro criminal, making detection of crime difficult. The peculiar notions of equality imbibed during the Reconstruction period, from Northern politicians, teachers, and missionaries, are not yet eradicated, although the author thinks they are. It is very doubtful if, as Dr. Cutler argues, lynching causes an increase of negro crime. There is no doubt of the evil effect on the white lynchers, but there is reason to believe that lynching does not induce a desire in other negroes to be lynched. The statistics used are from Northern, and therefore unfriendly, sources, and while there is no probable doubt about the accuracy of the figures, so far as they go, the correctness of the classification itself is very doubtful. If a negro is killed in the South, by plain murder or otherwise, the North calls it lynching. The word 'lynch' has come to be a synonym for 'murder,' or mistreatment of a negro, South as well as North, although the notion of 'popular justice' is frequently absent. An outright murder in New York would be called a lynching in the South. And in connection with the discussion of ante-bellum lawlessness in the South it may be said that 'The Liberator' and other anti-slavery organs are questionable sources of information. Lawlessness in other parts of the country was unnoticed, and the search-light of criticism was directed upon one section; and the habit has continued to this day.

In the discussion of the various remedies tried or proposed for the purpose of checking the lynching habit, it is shown that the laws are not enforced which assess damages against counties where illegal executions occur, or which provide for the impeachment of officials who allow prisoners to be taken from them; Northern agitation, as a remedy has certainly failed, if not worse than failed; Federal legislation, the author believes, would only make matters worse; the 'ultimate remedy' is, he says, to create a strong public sentiment against the practice, and he believes that the South must solve for itself this serious prob-

lem. In view of the fact that lynchings seldom occur in illiterate communities, it is difficult to see exactly how the education he suggests will exercise any direct influence on the situation; and the reference to the results to be expected from the work of the widely advertised 'Southern Education Board' and 'General Education Board' shows a complete ignorance of actual conditions in Southern education. The real remedies, so far as the South is concerned, are: to strengthen the administration of law in the thinly populated rural districts, and make honor and life safe there; to reform the negro criminal class, and to make negro public opinion cease to protect criminals.

But the shortcomings of the work, which are really very few, are not the result of bias, but rather of a lack of a familiar knowledge of social and legal conditions where lynchings are most frequent. A few months ago, another writer on the same subject tried, with very satisfactory results, the experiment of visiting several communities where lynchings had occurred. The book is sane, temperate in tone, moderate in statement, and judicial in conclusions. It is the only really valuable treatise on the subject, and is not likely to be superseded.

WALTER L. FLEMING.

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## TWO RECENT BOOKS ON THE FAR EAST.*

Events in the far East have been of such an engrossing character within recent years as to lead to an immense outpouring of books and monographs concerning nearly every phase of the Oriental situation. We have had travellers' tales, descriptive accounts of popular life and customs, geographical and ethnological studies, and more or less *ex parte* accounts of political conditions. In the United States, the manufacture of books on the subject has been accelerated by our occupation of the Philippines, which has given rise to a special and already very large literature on that phase of the Eastern question.

Mr. Ireland's book on 'The Far Eastern Tropics' is a collection of studies in the administration of tropical dependencies, and includes a review of conditions in Hong Kong, British North Borneo, Sarawak, the Philippines, and other colonies in the Orient. Most of the essays have been published either in the 'London Times' or in 'The Outlook' of New York, while Mr. Ireland was still travelling in the East. The volume belongs to the best type of litterature on colonial questions. It is the product of one who has not only devoted much time to travel and has given personal attention to Oriental and Colonial conditions, but who has as a background the prior training and intelligence necessary to enable him to judge accurately of the matters with which he has to deal. There is every evidence of careful and painstaking study; and the book has the unusual merit of being, on the whole, definite and precise in its statements.

Opinions differ so widely as to the future of the Orient, and policies must be shaped in such various ways, according as one or the other theory of colonial development may be accepted, that the fundamental question to be asked concerning the work of any author relates to his general point of view. Mr. Ireland makes no effort to obscure the broad theories by which his work has been guided. He is frankly an 'imperialist,' accepting the idea that the future progress of the world must depend entirely upon the inhabitants of the temperate zones, and that these peoples must, for their own sake, control the countries and peoples of the tropics. 'The central idea from which we must start,' says the author, 'is this: that all human conditions, all human history, the whole expression of man in word and deed, are the result of the interaction of nature and man. . . . Apart from the work done by Europeans and Americans in the tropics, the civilization of the heat belt has remained stationary for a thousand years. . . . It may be taken for granted that, in tropical colonies controlled by Europeans or Americans, Western methods of government will be insisted on. . . . Western government can be maintained in tropical countries only as long as white men are on the spot to keep things in line.'

These extracts give the key-note to the whole of Mr. Ireland's discussion. Assuming that Western control is to be continued, he discusses conditions in the principal oriental colonies from the standpoint of one who regards economic development as the sole if not the only good. This economic development, too, is to be pursued primarily for the benefit of the Western race which happens to be in control of a given section of the East. Stable government, of course, even-handed justice between man and man, the improvement of the country through the construction of roads and of other public works,— all these are to be demanded of a suitable colonial administration. Where possible, it is well, too, that native ideas should be respected and native institutions maintained,—

*THE FAR EASTERN TROPICS. Studies in the Administration of Tropical Dependencies. By Alleyne Ireland. Boston: Houghton, Mifflin & Co.

AN OBSERVER IN THE PHILIPPINES: Life in Our New Possessions. By John Bancroft Devins. Boston: The American Tract Society.

but only in case they do not interfere with the main end in view.

Mr. Ireland's whole book is a tribute to the success of British administrators in establishing successful colonial governments based on the principles already set forth. Of such colonies as Java, French Indo-China, etc., he has relatively little to say; and in what he says he is inclined, with a sort of conventional British courtesy, to make the best of existing conditions and to give the greatest possible amount of credit to the foreign administrators who are at work there. The only exception to this rule, both as regards fulness of treatment and the exercise of the critical faculty, is found in what he has to say of the Philippines.

On the whole, the author finds conditions both political and economic quite satisfactory in most of the English colonies. Of course, there are conspicuous exceptions and cases of bad administration. Mr. Ireland does not hesitate to indicate these; but it is very evident that in his opinion they are exceptions simply. In the Philippines (to which, by the way, the author devotes more space than to any other Eastern colony) the conditions seem to be reversed. Cases of success or of good administration seem to be the exception, and errors, both political and economic, appear to be the rule.

The discussion of the Philippines is divided into several different chapters, one of which rehearses the familiar history of our acquisition of the islands. In a second chapter the author analyzes the structure of government; in the third he reviews the economic condition of the Philippines; and in a fourth he criticises American policies as exemplified there. Mr. Ireland finds that serious errors have been committed, both in framing the government and in pursuing the economic policy which has excluded Philippine goods so largely from the United States. The great over-organization of government in the Philippines, Mr. Ireland believes, has resulted in saddling an enormous burden upon the natives, this burden really exceeding in the per capita cost of administration the outlay in any other oriental colony. In the same connection, it appears that an almost total lack of public works, and a wholly unprecedented defectiveness in the means of transportation and communication, must be added to the sins of the American administration. The 'share in government,' said to have been given by us to the native population, is counted by Mr. Ireland as of relatively little value. In the first place, he does not believe,—as already seen,—that the Oriental is capable of profiting by such a share; in the second place, he shows very plainly that our methods of administration have been such as to give to the Filipino only a very limited degree of participation in government. Neither practically nor theoretically, therefore, has our administration justified itself on the political side. Mr. Ireland, however, fully approves the course of the United States in occupying and holding the Philippines, for this he considers the only practical solution of the problems which shaped themselves during the latter part of our war with Spain. As measures for the future, he earnestly recommends the free entry of Philippine products into the United States, the granting of every encouragement to prospective investors of American capital, the development of internal communication, the abolition of the Philippine Commission and the substitution of an all-powerful governor-general, and finally the creation of a non-political 'colonial office' in Washington.

Mr. Ireland's book, both as regards its theoretical attitude and its specific recommendations of future Philippine policy, is not calculated to please any group of people in the United States. He is too severe in his criticisms of actual work done to please our politicians; and he is far too 'imperialistic' to satisfy those who believe in the self-governing capacity of tropical races, or at all events in the desirability of a national policy which will leave them to do the best they can. While the book will probably appeal to the prejudices of no party in this country, it cannot be considered an impartial book, in the sense that it advocates nothing. The author has ideas of his own, and does not scruple to bring forward in a pointed way the facts which support his ideas. His work is a wholesome one for Americans to read. It is fair to add that, while the statistical data given seem to be generally accurate, a few mistakes occur here and there.

A work of entirely different character is Dr. John Bancroft Devins's 'An Observer in the Philippines.' This is a profusely illustrated, badly-bound volume, printed on poor paper. It consists very largely of familiar stories and incident of the kind that circulate freely in Manila society, mingled with discussions of Protestant missionary work in the Philippines. The book is dedicated to President Roosevelt, and has an introduction by Secretary Taft. It is a volume which in all cases takes the strict official view of matters political and economic. The author seems to have been the guest, at least during a part of his brief two-months' visit in the Islands, of Mr. Taft, then Governor-General; and he has a strong approval and admiration for everything done by that gentleman. Here and there, however, odd little incidents seem to have temporarily troubled him. Describing a scene in a country court-room, Dr.

Devins remarks: 'A witness . . . was seated before the Judge, testifying in Tagalog. The question and answer were translated by the Judge, and written on the typewriter by the Clerk of the Court. As the witness left the chair, he was required to sign his testimony in a language which he could not at all understand; but,' adds the author, with touching confidence, 'it is safe to infer that the translation given by the Judge was correct.'

Dr. Devins's book is non-discriminating and simple-minded in a high degree. It represents the results of a casual trip through some parts of the Philippines, made by one who either did not want, or did not understand how, to analyze the results of the policies that have been pursued in the archipelago. It is entertaining, and may well be worth reading, particularly if examined in connection with Mr. Ireland's studies already described. Mr. Ireland, in fact, gives rather too little of the cursory and superficial which is supplied in such abundant measure by Dr. Devins. So far as can be judged, Dr. Devins is strongest on the religious side,— in dealing, that is to say, with the conditions and work of the missions and missionary institutions of the Philippines, in which he had a direct personal interest and on which his previous knowledge and training entitle him to speak with some authority.

H. Parker Willis.

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## A New History of England.*

A new historical series, edited by Mr. C. W. C. Oman, has for its purpose the presentation of the history of England from the beginning to 1815, in volumes by different authors, each of whom is supposed to be especially qualified to write of the epoch assigned him. Mr. Oman's preface indicates his belief that coöperative history-writing of this nature is of value only when each writer takes a sufficiently extended period to obviate the danger of extreme specialization; by which he means that the extreme specialist is apt to lose sight of the larger point of view and of the general trend of a nation's development. The series will therefore, he hopes, occupy a middle ground between the one-man type, where no specialization is possible, and the encyclopædic type, where correlation and continuity are sacrificed to individual monographs. This idea is in itself a good one, but depends necessarily upon the merits of the various volumes.

The volume now at hand, 'England Under the Stuarts,' by Mr. G. M. Trevelyan, certainly fulfils Mr. Oman's requirements. It covers the period from 1603 to 1714, in fifteen chapters comprising some five hundred closely printed pages, has an excellent index, is supplied with a few good maps, and in addition to foot-note references to authorities cited in the body of the text it has a well arranged and carefully selected bibliography of works and sources particularly valuable to the student of the Stuart period. But all this, though a delightful innovation in the ordinary run of books produced by English writers, would count for little if the author had not shown his thorough understanding of the task set him, and accomplished his work with ability and in some portions with genius. It may briefly be said at once that Mr. Trevelyan has presented a thoroughly adequate summary of the history of the period, — as adequate, that is, as was possible within the limits of his pages. He is readable, thorough, unbiased, and scientific in his treatment.

It is impossible in a brief review to do more than indicate a few of the important characteristics of the book. It is divided, rather too arbitrarily, into two distinct lines of treatment: that dealing with social, industrial, religious, and intellectual England; and that concerned with political events, although naturally in the narrative of the latter the author is forced to note occasionally and state the influence of topics more thoroughly analyzed under the first group. In chapter II., on 'The Middle and Lower Classes,' Mr. Trevelyan notes that the economic changes of the seventeenth century, changes that marked a progress from wilderness to cultivation, resulted in an increased æsthetic sense among Englishmen, since the manifestations of that change were in themselves æsthetic, — cottages and mansion houses springing up in differing styles of architecture and furnishing a pleasing variety. This was due to the lack of frequent communications between districts, a condition that made local need determine wholly local building. Englishmen built then, as they do now, with what was cheapest and most enduring; but then these qualities were found in the hedge-row whose place is now taken by the barbed wire fence, or in the massive oak timbered stables now perhaps built of corrugated iron.

City life in England receives rather more attention at the hands of Mr. Trevelyan than does the life of the agricultural community; but his excuse for this is that the city or town

* A History of England. To be complete in six volumes. Edited by C. W. C. Oman. Volume I., England under the Stuarts. By G. M. Trevelyan. New York: G. P. Putnam's Sons.

or borough was in fact the very heart of the nation. The inhabitants were select, a result of the strict apprentice laws, by which the best of the country population was, with many restrictions, admitted to some trade and so to civic privileges. Surplus population found its last refuge in the country, and not in the city. The real life of England was indeed civic rather than national, though national consciousness and patriotism were awakening, and it was this very interest and participation in civic duties that produced the men capable of conducting the affairs of the state when king and hereditary officials were pushed aside. In all classes, says the author, the Bible was the one great educational factor, and its constant study, accompanied by individual interpretation, made men fit and ready to judge and decide for themselves in merely temporal affairs. Attention is called to the fact that the harsh Puritan Sabbath, restrictive as it was of all pleasure and games, and completely overturning previous usage, did nevertheless confer an inestimable boon on the laboring classes of modern England, in that it forbade work on that day as well as play. Even in the seventeenth century it gave a needed relief to an overworked population. Such are a few of the characteristics noted in a chapter full of facts and analysis, offering such concise summary, but written on the whole in a style not especially entertaining, and with a language that palls somewhat by its very simplicity and straightforwardness.

But when Mr. Trevelyan enters the field of historical narrative, he indulges in a more ambitious style, and with marked success. Chapter IX., for illustration, on 'Parliament, Army, and King,' opens with the statement that

> 'The government of civilized nations, especially of England, is the government of custom, opposed alike to brute force and to reform. A civilized nation boasts that it rides safe above the two enemies of custom, Constraint or Necessity on the one hand, and Free Will upon the other; it detests both the Tyrant and the Liberator. The most successful politicians are men of talent who hold by the common ways of thought.'

This is followed by an analysis showing that the Commonwealth was the era of 'Free Will' rule, which, unlike the French Revolution, failed to establish a permanent system because it was representative of but a small minority of the nation. Cromwell himself foresaw and stated the futility and lack of permanence of his own rule as Protector. In the struggle between Army and Parliament, after the capture of the King, when trying to secure a compromise that should represent the nation, he said, 'Whatever we get by treaty will be firm and desirable, it will be conveyed to posterity; that which you have taken by force, I look upon as nothing.' But when events forced him, as he thought, to become the despotic ruler of England, 'he could only keep repeating to himself and to others that his God would not allow so great a work to perish.'

The execution of the King is depicted as a sin of democracy against itself. The Army was essentially the source of this democracy. It demanded specifically, first, equality of opportunity and that 'individual merit should be the sole road to greatness'; second, a real universal suffrage, the demand for which was based both upon a fanciful and forced interpretation of earlier English history, and upon a theoretical analysis of the 'rights of man.'

> '"The poorest he that is in England," Colonel Rainborough told his fellow-officers in council, "hath a life to live as the greatest he. And therefore, truly, Sir, I think it is clear that every man that is to live under Government ought first by his own consent to put himself under that Government."'

But the Army failed to see that such innovations could come only by the consent of the whole nation, and after in vain attempting to pledge Charles to concession, it struck at him in exasperation, and by condemning him to death, purely the act of the Army and not of the nation, it sounded the death-knell of its own hopes in politics.

> 'If there was any chance that the establishment of a more democratic form of government could gradually win the support of the people at large, that chance was thrown away by the execution of the King. . . . This at least is what appears. But appearances deceive many, and historians not the least. For history is a tangle of mysterious threads, of which the most important may be the least perceived. It may be that, deep beyond all consciousness, in the minds of the men who groaned with horror as the King's head was held up to their pitying gaze; deep in future years that lay beyond the Restoration; deep in remote lands beyond the English seas, bound for a time under heavier tyrannies, the knowledge that subjects had sat in rude judgment on their King, man against man, speeded the slow emancipation of the mind from the shackles of custom and ancient reverence. What brave men have done, what patient men have endured—this is known. But what either side has effected by its sufferings or its acts—this not the endless æons shall reveal.'

These quotations are from one chapter only, and that a short one. They are sufficient to show that the author is no ordinary narrative historian, but one who, by blending fact and analysis, creates a picture impressive in its outline and suggestive in its language and ideas. If the other five volumes of this series are in any way equal to that of Mr. Trevelyan, a work of decided value and novelty will have been offered to the public.

E. D. Adams.

## Recent Fiction.*

Translations of good foreign fiction have not been frequent of late years. There was a time, not so very long ago, when translators and publishers seemed unusually alert to discover the best contemporary work of the Continent, and to offer it to English readers. We were busily engaged in making the acquaintance of the most important European novelists, and our own practice of the art of fiction, in danger of growing stale, seemed to benefit greatly by the revivifying influence of these fresh currents of thought and this widening of the outlook. A few of the names that will occur to anyone seeking to illustrate this thesis are those of Bourget, d'Annunzio, Valera, Galdos, Valdes, Couperus, Jokai, Dostoievski and Sudermann. These children of the modern world, and many others with them, spoke to us with their various accents, and a notable stimulus was given to the growth of cosmopolitan sympathies. But the crest of this wave of foreign influence passed over us a decade or more ago, and we have found ourselves in shoal waters of late. This literary condition makes all the more noticeable a translation, just published, of the most remarkable work that German fiction has produced for a long time. It is now three years since 'Jörn Uhl' took its native public by storm. and since then it has sold to the extent of something like a quarter of a million copies, breaking all German records. Such a book obviously called for translation, and it is not altogether to our credit that it has been so long kept from English readers. To the weary reviewer of current fiction, it comes like manna in the desert, and when we compare it with our own popular novels of like sales — our 'Graustarks' and 'Eben Holdens' — it inspires to melancholy reflection upon the different levels of public taste in Germany and America. The author of 'Jörn Uhl' is a Lutheran pastor of a village in Holstein, by the North Sea. His name is Gustav Frenssen, and he is just over forty years of age. Two earlier novels, 'Die Landgräfin' and 'Die Drei Getreuen,' attracted little attention, but the success of the third has so repaid him for this earlier neglect that he has resigned his pastorate, and will henceforth devote himself to literature. *Holsatia non cantat,* says an old proverb, but the saying has been falsified by the work of Hebbel, Groth, Theodor Storm, and Detlev von Liliencron, to say nothing of the writer of genius now under consideration, who has made articulate to deeply-moving effect, the life which has its being on the moors and meadows and marshes that lie between the Eider and the Elbe. 'Jörn Uhl' is like an oak that is deeply rooted in its native soil, whence it draws the rugged strength by which it towers above the landscape, and attracts the attention of distant observers. It is a rich, homely book, seemingly artless in its simple sincerity, intensely human in its appeal, touched with the poetic feeling that can glorify the humblest material, and genuine in the best sense of the word. Little need be said of the story. In the sense of the average reader of novels, there is no story, but only a series of nature-pictures, studies of racial character in a small and closely-related group, with folk-lore and philosophy interspersed. Jörn Uhl, sprung from a peasant stock of ancient repute, grows up to realize that the family fortunes are decaying, that the farm is going to waste, and that his father and older brothers, drunken and shiftless, are incapable of saving themselves from ruin. He takes up the burden thus laid upon his shoulders, and struggles manfully for many years against a fate that is inexorable. In this aspect, as well as in the sombreness of its atmosphere, the book is strikingly like Herr Sudermann's 'Frau Sorge' — the differences being such as naturally exist between Holstein and East Prussia. But 'Jörn Uhl' is a richer work than that idyl of sorrow, and has more of poetic relief. This quality has for its defect a looseness of structure that deprives the work of unity and plan except in a very broad sense. Episodical matter is frequent and often only vaguely relevant. Even the episode of the War of 1870-71, with its realistic description of Gravelotte, is not worked into any very intimate relation with the plot. Jörn simply went when he was called to arms, did his duty uncomplainingly, and returned to his farm when the campaign was over. But on their own account we could ill spare these scenes of camp and conflict, for they constitute a masterpiece of their kind. The translator of this work is Mr. F. S. Delmer, whose work is well done, although we regard as questionable the

*Jorn Uhl. By Gustav Frenssen. Translated by F. S. Delmer. Boston: Dana Estes & Co.

A New Humanity; or, The Easter Island. By Adolf Wilbrandt. Translated from the German by Dr. A. S. Rappoport. Philadelphia: The J. B. Lippincott Co.

Shining Ferry. By A. T. Quiller-Couch. New York: Charles Scribner's Sons.

Belchamber. By Howard Overing Sturgis. New York: G. P. Putnam's Sons.

Sturmsee: Man and Man. By the Author of 'Calmire.' New York: The Macmillan Co.

The Walking Delegate. By Leroy Scott. New York: Doubleday, Page, & Co.

The Lion's Skin. A Historical Novel and a Novel History. By John S. Wise. New York: Doubleday, Page, & Co.

Constance Trescot. A Novel. By S. Weir Mitchell, M.D., LL.D. New York: The Century Co.

expedient of employing Scotch dialect for the purpose of reproducing the 'Doric note' of the original.

Another translation from the German gives us Herr Adolf Wilbrandt's 'Oster-Insel,' a novel dating from 1894. The English version is entitled 'A New Humanity,' and is the work of Dr. A. S. Rappoport. This book, as students of German literature are aware, is essentially a study of the philosopher Nietzsche, the tragedy of whose life is reproduced in the guise of fiction. Its hero, Dr. Helmut Adler, is inspired with a belief in the possibility of a new type of humanity, to be evolved under conditions of special nurture and selection upon an island in the South Pacific. This idea becomes first an obsession, and then a mania, and finally reduces to irremediable madness the powerful intellect that has conceived it. The story is told with a certain morbid power, but drags heavily in the telling, and is only moderately successful in the delineation of the several types of character which people its pages.

Mr. Quiller-Couch is at his happiest and best in 'Shining Ferry,' a novel of the Cornwall which he knows so well, and which he presents to us with so much sympathy and humor. The figures of the local magnate, the contemptible son who succeeds him, the new schoolmistress, and her bashful sailor-lover, are admirable studies of character, and several of the lesser figures—Mr. Benny, the confidential clerk, Nicky Vro, the ancient ferryman, and Mrs. Purchase, the skipper's better half in the literal sense, are worthy of being classed with the creations of Dickens. This is a book of which no notion whatever may be given by an outline of the plot; its charm resides in the touches of gentle sentiment, of quaint humor, and of tender feeling with which it is enriched in every chapter. It is a wholesome and human book, to be read with keen delight from beginning to end.

'Belchamber,' by Mr. Howard Overing Sturgis (a name unknown to us), is a strong novel made decidedly unpleasant by its theme of adultery, or rather by the author's failure to maintain a decent reticence in the handling of that theme. If it were not for this fault, the book would deserve high praise, for there is nothing amateurish about either style or construction, and it moves easily among the scenes and situations which it presents to us. It is a novel of upper-class English society, and has a most lovable and sympathetic hero, whose life from childhood up is skilfully portrayed. It is such a book as we sometimes get from Mr. Anthony Hope, with an added touch of seriousness quite beyond the reach of that brilliant writer.

About thirteen years ago there was published a remarkable work of fiction entitled 'Calmire.' The book was anonymous, and was fiction only in a very qualified sense, being primarily a discussion of the fundamental problems of religious and ethical philosophy. It was clearly the work of an acute thinker who was also a genial man of the world, and its brilliant yet unstilted exposition of the abstruse matters with which it was concerned made it a highly noteworthy production. Writing of it at the time, we called it 'a helpful book,' and described it as offering 'a faith as far transcending that of our childhood as the wide world itself transcends the nursery.' Remarkable as 'Calmire' was, it seems to have made little impression upon the public, and, aside from the reviews which it received as a perfunctory matter of course, it got nothing like the attention it deserved. During the years that have elapsed since its appearance, we do not recall having met with any person who has read it, or having seen it mentioned anywhere in print. We now have from the same hand a second work, entitled 'Sturmsee,' which introduces many of the earlier characters, but this time engages them in the discussion of social and political themes. The two works are now seen to be mutually complementary, and to embody a singularly ripe and balanced conception of 'the whole duty of man,' as seen in the light of the evolutionary philosophy. The author, in fact, confesses to this purpose in his preface to the new volume, to which he gives the sub-title 'Man and Man,' as contrasted with the 'Man and Nature,' which he now suggests for the earlier work. We have, we trust, said enough to warn off from this book the seeker after mere entertainment, and to attract to it those readers of serious intent for whom alone it is designed. It is not entirely without interest as a story, but it is essentially a book of discussions to which a conversational and picturesque form of exposition gives point and animation. The subjects range over the field suggested by such phrases as the labor problem, coöperation, socialism, anarchism, social settlements, monopolies, and the significance of democracy. This random list gives only the capital headings, without conveying any notion of the ramifications and special applications which the exigencies of the story demand. For, we repeat, there *is* a story, albeit a thin one and of disjointed structure. There are also characters, fairly well-defined and interesting, instead of the mere pegs for opinions which our description might lead the reader to expect. There are even incidents as exciting as a labor riot and an anarchistic attempt at assassination, besides some really

charming love-making, and no end of delicious banter and conversational by-play. We must describe the author (whoever he may be) as a good American, by which we mean a man who believes from the bottom of his heart in the great democratic experiment which we are working out upon this continent, yet who makes no concessions to the clamor of the vulgar or bombastic spokesmen of democracy, who is even readier to voice a caustic condemnation of our national faults than to pen the praises of our virtues, and who does not hesitate to find many examples worthy of our emulation in the 'effete' societies of the European world. Two brief extracts may close this review. Calmire, speaking of philanthropic effort in general, says: 'The devotion of the able man's surplus must be voluntary, to be effective. To compel it by taxation, or in any other way, has all the faults of robbery, including discouraging the production of any surplus.' It would be difficult to pack more wisdom than this within the same compass of words. It is also Calmire who thus sums up the moral of the whole argument: 'If there's a purpose in this universe (I don't say that there is or isn't, partly, perhaps, because I hate to apply the phraseology made for our tuppenny minds to the immeasurable processes going on behind all they can take note of)—if there's a purpose, or a plan, nothing seems to me plainer than that it's part of that plan, to evolve happiness through intelligence and morality, and primitive intelligence and morality through struggle, but to evolve the higher morality through the opposite of struggle—through the care of the weak by the strong, and the reciprocation of the weak to the strong—sympathy and generosity on one side, fidelity and gratitude on the other, until all are strong.' There is no sentimentalism about this book, which exposes with keen and merciless logic the weakness of the various socialistic panaceas of which in these days we hear so much; but there is social sympathy of the broadest kind, which is a much better quality. We confess to no little curiosity concerning the authorship of this wise and helpful work.

Turning from 'Sturmsee,' with its abstract discussion of the labor problem, we find in Mr. Scott's 'The Walking Delegate' a distinctly concrete treatment of the same subject. Here we have a work which is fairly brutal in its realism, a vivid and vigorous transcript of life in the labor world of a great city, a book written without any pretence of style, yet crudely impressive by virtue of its picturesque speech and its close acquaintance with the conditions depicted. It is a study of the 'labor leader' and his methods—as illustrated by a Parks or a Shea—and unsparingly exposes the corrupt and criminal practices whereby a strong and unscrupulous bully becomes the master of his union and maintains the terrorism of his rule. His exposure and disgrace are finally brought about by the persistent efforts of the honest workingman who opposes him, and virtue is triumphant in the end. The book is quite as scathing in its treatment of the corrupt methods of the employer as in its implied denunciation of trade union methods, and thus holds a fairly even scale between the two parties to the struggle. It is a veritable sink of iniquity that is here uncovered for our gaze, but the whole story is made only too sadly credible by the actual occurrences with which our newspapers make us familiar from day to day.

Two American novels of the Reconstruction period, now before us, while very different in their methods, are alike in their close study of the perplexing conditions of the years immediately following the Civil War. One of them, 'The Lion's Skin,' is the work of Mr. John S. Wise, who has played an important part in the recent political history of Virginia, and who is the son of the war governor of that State. In this book there is far more history than fiction; in fact, the author seems to have adopted the form of the novel chiefly as the means of attracting a wider circle of readers than might otherwise have been secured for what is essentially a volume of personal reminiscences and a running commentary upon the political history of his native Commonwealth. There is much contentious matter in this book, and the author adopts many positions that will be questioned, particularly in his defence of Mahone and the policy of the 'readjusters.' He laments the decline of political morality that has characterized Virginia of recent years, and is no less unsparing in his denunciation of corrupt modern tendencies than in his scathing account of the carpet-baggers' régime. Of the popular historical novelists who have dealt with this region and period he seems to have but a poor opinion, but if they might profitably learn from him as to matters of fact, he, in turn, might well take lessons from them in the art of fiction.

Our other novel of Reconstruction days is the work of Dr. Mitchell, and the scene is Missouri. Here the admixture of history is slight, merely enough to provide the story with atmosphere and the tragedy with an adequate motive. Dr. Mitchell's concern is primarily artistic, as we hardly need to state, and his artistic success, in the present instance, is marked and complete. 'Constance

Trescot' is a novel which is given more than ordinary distinction by the conscientiousness of its endeavor, the sincerity of its workmanship, and its high human interest. Not only is the general plan of the work praiseworthy, but the details are worked out with loving skill, and the lesser characters and situations are never scamped for the sake of those of greater significance. The story is briefly as follows: George Trescot is a young lawyer of Boston who marries the daughter of a whimsical and opinionated capitalist. His father-in-law has large property interests in a Southern town on the Mississippi and thither Trescot is sent to act as agent, and disentangle a network of legal complications. His position is a difficult one, for not only is sectional feeling rife in the community to which he goes, but he labors under the additional disadvantage of coming as a stranger to attack squatter claims. Both he and his wife meet this situation with peculiar tact, and their conciliatory measures do much to soften the asperities of the legal struggle. But the opposing counsel, finding himself practically defeated, and embittered by the blow thus dealt to his personal interests, revenges himself by shooting Trescot upon a purely imaginary pretext of self-defence. From this point on, the interest is concentrated upon the assassin and the widow of his victim. The former, acquitted by the courts, is made the object of a relentless campaign conducted by the injured woman, a campaign of vindictiveness untempered by any touch of mercy or compassion. She employs every agency within her reach, and inflicts upon him such moral tortures that he is driven in desperation to end his own life. It is not a pleasant story, but it is a strong one, and it deepens in tragic intensity until the reader is held breathless in its grasp. It is a great triumph, thus out of commonplace materials, and by the use of strictly legitimate methods, to produce a work of such singular power, and Dr. Mitchell deserves the warmest congratulations upon his success.

WILLIAM MORTON PAYNE.

## BRIEFS ON NEW BOOKS.

*Modern lights on Puritanic characters.*

In his 'Essays in Puritanism' (Houghton, Mifflin & Co.), Mr. Andrew MacPhail has produced an uncommonly readable and instructive book. He has a vein of quaint humor which helps him to treat such confessedly dry subjects as Calvinism and the writings of Jonathan Edwards in a manner which makes them not unattractive to the readers of to-day. He is able in the same sentence to give us a flash of truth and to make us smile at his novel and clever way of putting it. If he sometimes arouses our suspicion that he is overdoing the business of being novel and clever, let us not be too hard on him, but remember what he is trying to do: to interest his audience (originally a company of artists) in a subject not only dry but to them actually disagreeable; to show them something of the work which Puritanism has accomplished in the world, and of the relationship of Puritanism to the spirit of beauty. The author is not blind to the shortcomings of the Puritan,—his narrow and painfully limited views of life; his dogmatic arrogance regarding knowledge of the hereafter, especially of hell; his comic misplacing of energy (as when Jonathan Edwards became a missionary to the Indians). Yet as we read these pages we cannot help feeling the essential sublimity of the Puritan struggle after perfection, and the real greatness—even though it lacked proportion—of the Puritan character. Jonathan Edwards awakened the people of New England and spread views that bore fruit in the great humanitarian movement. The rule of John Winthrop, even though he failed to hold church and state together, is full of significance to those who long for civic and civil righteousness. The real Margaret Fuller was not an absurd creature, but a heroic Puritan woman, who made mistakes but nevertheless exhibited admirable traits, and was the victim as much of friends as of enemies. Walt Whitman shows us that the Puritan is sometimes the radical rising in primitive simplicity and breaking down the barriers of false and absurd conventionality. Through the great revival begun by John Wesley, the spirit of religion, which was the essence of Puritanism, was quickened and deepened. All these, then, are significant characters, whose lives help us to understand the various phases and stages of the Puritan movement. The reader of Mr. MacPhail's volume will be rewarded with new light, and of some matters he will perhaps get a new point of view.

*Miss Corelli speaks her mind.*

Some recent periodical contributions by Miss Marie Corelli have been issued in book form under the title, 'Free Opinions Freely Expressed' (Dodd). The disputatious, not to say censorious, tone of these essays moves the reviewer to remind the writer that people are seldom to be argued or scolded into wisdom. Direct assaults on folly too often produce an effect contrary to the one intended. Miss Corelli's dispraise of yellow journalism, and the incidental display of her own familiarity with the odious thing, will hardly diminish by one copy the sale of any yellow journal. Why not turn one's back on the wretched stuff and let one's silent influence effect what it may? More than once the author indulges in censure of 'the free-library craze,' and of its chief promoter, Mr. Andrew Carnegie. 'To borrow one's mental fare from Free Libraries,' she declares, 'is a dirty habit, to begin with'; and other reasons follow why we should shun the public library. The best she can say of free libraries is that they are 'undoubtedly very useful resorts for betting men. They can

run in, glance at the newspapers for the latest "Sporting Items," and run out again. But why ratepayers should support such houses of call for these gentry remains a mystery' to Miss Corelli. Her animus is explained later, when she laments the injury done to popular authors by free libraries, whose circulation of a dozen copies of the latest novel prevents its purchase by hundreds of readers. In this connection may be noted her chapter on 'A Question of Faith,' wherein she declares herself a Christian; asserts that a consistent Christian must believe in the virtue of poverty, the dignity of labor, and the excellence of simplicity; and urges her readers to be consistent. Why, then, this grudge against Mr. Carnegie and his libraries, if they are helping her to a more vivid realization of the virtue of poverty and the dignity of labor? Seriously, she should know that whatever harm free libraries may do to popular authors (a harm, by the way, that it might be difficult to prove) is more than balanced by the good they do to students, whose researches would often be impossible without the collections of books now available in all our larger cities. Of Americans, Miss Corelli says some harsh things that may make one wish her better acquainted with us. Her chapter on 'A Vital Point of Education' deplores the general ignorance of how to read. She thinks that 'Americans, even more than the British, require to be taught' this art. An expression used by her a little later suggests the equal desirability of learning how to write. Referring to two classes of persons, she speaks of the one forming 'the larger majority.' What, one queries, would a 'smaller majority' be? Miss Corelli's admirers—and their name, largely perhaps owing to public libraries, is legion—will enjoy these twenty-seven essays, which have the merit of brevity and at times of sprightliness.

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*A new expositor of Browning.*

The seventh volume of the 'Modern English Writers' series (Dodd, Mead & Co.), on Browning, is written by Professor Charles H. Herford of the University of Manchester. The commentator knows his Browning well, has availed himself of the best and latest authorities, and manifests a considerable degree of sympathetic appreciation; but he is hampered in his presentation by a clumsiness of expression which recalls the story of the plain man who reported his entire understanding of Bunyan's 'Pilgrim's Progress' and his hope that in time he might be able to master the explanatory notes. We get on with him passably well, however, through Part I., on Browning's Life and Work; but in Part II., on his Mind and Art, he out-Brownings Browning in his use of unusual words, and in tangled, involved and obscure phrases. Whether or not we understand Browning's doctrine of love, surely we cannot be much helped by being told that 'it started up in corrupt or sordid hearts and swept all their blind velleities into its purifying flame of passion,' and what are we to understand by such phrases as 'eager, articulating concrete sensibility,' 'visual speech of sharply cut angles and saliences,' 'nodosities of character,' etc.? Even in his preface the author can make known his purpose only in such blind and inconclusive fashion as this: 'This book may perhaps be described as an attempt to work out, in the detail of Browning's life and poetry, from a more definitely literary standpoint and without Hegelian prepossessions, a view of his genius not unlike that set forth with so much eloquence and penetration, in his well-known volume, by Professor Henry Jones.' Is Professor Herford aware that America has furnished almost the first and still some of the most enthusiastic interpreters of Browning, when he says (p. 4) that, except in Italy, 'Browning is all but non-existent for the rest of the civilized world beyond the Channel?' Numerous misquotations from the poems, in a case where the smallest inaccuracy is unpardonable, do not strengthen our confidence in Professor Herford or his book. However, it no doubt has its value, and its groupings of poems and generalizations regarding Browning's standpoint and mission are, to say the least, suggestive.

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*Southern Colonial history.*

One of the great obstacles encountered by students of Southern Colonial history has been the lack of accessible and trustworthy sources of information. While the Northern States, and notably those of New England, have for many years been doing everything in their power to facilitate the work of historians in the field of Colonial history, the Southern States, on the other hand, have been exceedingly backward in this work, and students have had the greatest difficulty in uncovering their Colonial records. This perhaps accounts in a measure for the misstatements that have crept into current writing regarding the Colonial history and activities of the Southern States. Notably is this the case with Virginia. No State in the Union has perhaps more complete, full, and well-preserved Colonial records; but these documents have for many years been buried away beyond the reach of the most zealous investigator. With the adoption of the new constitution of Virginia, provision was made for the proper care and preservation of these documents, which had suffered much from neglect and vandalism. For two years past, a trained library force has been engaged in classifying and arranging these records. The recent publication, by the Library Board at Richmond, of the Journals of the House of Burgesses of Virginia for the years 1773-1776, will be welcomed by students throughout the country. No period of the State's history is richer in suggestion or more valuable in its relation to the history of the country than the few years immediately preceding the Revolution. With an unpopular Governor and a somewhat verbose House of Burgesses, frequent quarrels took place within the State during this time. Some of these were of small importance, but every one drew from the Burgesses an indignant protest against what they held to be an assumption of power by the Governor. He, however, indignantly pro-

tested against such a charge; and his frequent addresses, together with the Memorials of the Burgesses, all of which are incorporated in the present publication, form an invaluable commentary on the history of the times, and will go far toward correcting some of the mistakes in the current histories of the Revolution. The work of editing the volume has been ably done by Mr. John Pendleton Kennedy, the State Librarian of Virginia, who has added a valuable introduction containing numerous extracts from contemporary newspapers and unpublished 'Broadsides.' The letters and minutes of the Colonial Committee of Correspondence are appended to the Journal of each year, and add much to the value of the work. It is to be hoped that Mr. Kennedy's anouncement that the entire series of Burgess Journals will be printed is to be carried into effect, and that he will also be able to comply with the request of students to print the valuable collections of transcripts in the Library from the British Museum and British Records office.

*Literary trifles light as air.* Few and fit will be the readers attracted to the late Armine Thomas Kent's 'Otia,' edited by Mr. Harold Hodge, of the 'Saturday Review,' prefaced with a brief memoir by Mr. Arthur A. Baumann, and published by Mr. John Lane. Mr. Kent's early literary success gave promise of noteworthy achievement still to come; but he died at the age of forty-seven without accomplishing anything in letters worthy of his fine scholarship, his critical acumen, and his poetic gift. 'A dangerously comfortable income' and a ready yielding to the claims of society are partly responsible for this. The volume under review embraces the printed, and a few hitherto unprinted, products of his graceful and scholarly pen, being chiefly short book-notices contributed to the 'Saturday Review.' These deal principally with poetry, or books about poetry, and go somewhat minutely into matters of style and even into verbal criticism. Two longer essays, on the Della Cruscans and on Leigh Hunt as a poet, are reprinted from the 'National Review' and the 'Fortnightly' respectively. Twenty-five short poems from Mr. Kent's pen are scattered through the book. Excellent in its way, and characteristic, is the discussion of 'The Pains of Rhyme,' deploring the staleness of most of our available rhymes. Painters may 'repeatedly and triumphantly surmount the difficulties of their art,' but 'the man has yet to be born who can make repeated and triumphant rhymes to "moon."' In the matter of verse-making, the author elsewhere pours out his scorn on the time-honored practice of inversion to suit the exigencies of metre and rhyme, as Wordsworth's, 'My name is Alice Fell, and I to Durham, sir, belong'; or 'We'll for our whistles run a race.' What, then, has he to say for this line of his own,—'He the soon coming of his July knows,' or this, 'My thoughts on vaguer issues wait'? Other instances are easily found. Mr. Kent had a fine ear to detect unmusical or limping lines, and a keen sense for lapses into prose. Resorting once more to the 'tu quoque,' the reviewer would ask him to defend this couplet from his 'Springtime,'—

> 'Sudden and loud through larch and fir
> Rings the laugh of the woodpecker.'

To say nothing of the borrowing here from Mallock's line, 'The long loose laugh of the wild woodpecker,' who is not reminded of the doggerel, 'Punch, brothers, punch,' with its absurd stress on the last syllable of 'passengér'? Mr. Kent's sonnet on Lord Beaconsfield has this limping line, 'How scathlessly from out the fury and foam.' Just after animadverting on the split infinitive, we find the critic guilty of 'no less than four new editions,' a use of less for fewer which he soon afterward repeats. These are trifles light as air, but polish brings out even minute flaws, and in treating a writer who pays such attention to the small points of style, and who incidentally sneers at 'the shallower sort of American scholars,' an American reviewer feels justified in pointing out minute defects. Mr. Kent's 'Schraden-freude' for 'Schadenfreude' is another small error, for which, after all, perhaps the long-suffering printer will consent to bear the blame.

*Oregon Trail, and life in the new country.* The centennial of the Lewis and Clark Expedition has drawn public attention to our great Northwest country, reviving our interest in its history and in its wonderful natural resources. A glimpse of the life of the early immigrants during the toilsome march across the plains and through the mountains and deserts, and of the social conditions in the new land, is afforded by Mrs. Abigail Scott Duniway's 'From the West to the West' (McClurg). The tale is apparently founded upon a journal kept by a young girl who was a member of an overland party in the early fifties, and portrays in a realistic fashion the hardships and perils and dilemmas which beset the path of the pioneers. Into this story of adventure is woven a series of romances which give the author an opportunity to exploit her ideas on such diverse themes as the property rights of wives, woman suffrage, and thought-transference. The book affords an interesting though somewhat idealized picture of the early days, but makes no pretensions to historical or geographical accuracy,—as witness the arrival of the hero at San Francisco from Astoria after 'four days of languorous idleness on a glassy sea (*sic!*), with 'lights of the Farallones to the leeward, while on their left rose Mare Island; and they knew that they were nearing the Golden Gate.'—In the 'Letters from an Oregon Ranch,' from the same publishers, we are given a series of pictures of the out-of-door pioneer life of to-day in that romantic region. Surely no 'native son' could be more genuinely enthusiastic over the beauties and possibilities of his State than is this newly adopted 'webfooter' who has abandoned city life in the East for the trials and discomforts of the frontier. Nothing daunts her cheery enthusiasm; deficiencies in equipment or supplies only make more strenuous call upon ingenuity, or give occasion for cheerful

jest; and rain-bound isolation affords an opportunity for charming details of fireside comfort. There are a number of attractive full-page illustrations, which, with the author's pleasing interpretations of the green and growing world about her, give an excellent idea of the verdure-clad coast regions of Oregon.

*A study of 20th century children.*

To write expertly of children requires such a vast fund of information and immediate experience that it is generally considered quite a hopeless task, readily attempted and as readily neglected. To write of one child, or of some children, is comparative easy; but children as a class or as a social factor offer obstacles to the pens of all except such daring spirits as Mrs. Charlotte Perkins Gilman, and such martyrs to the cause as Mr. E. H. Cooper. Even Mr. Cooper, in his charming book on 'The Twentieth Century Child' (John Lane), makes terms with his subject and discusses English children, and, of those, mostly the children of the better classes. The value of his book lies largely in its very personal tone, in the assurance it gives that stories and incidents are simple reality, and therefore that Mr. Cooper's theories are based on sound experience. These theories are well worth study, containing hints regarding the proper management of the child in all its relations, at play, at lessons, in sickness, in company. The chapter on Prayers is especially suggestive, although the premise is hardly one to be generally conceded. 'Religious feeling,' Mr. Cooper says, 'may or may not be a matter of temperament in the case of grown-up folk; in the nursery there is, I imagine, no emotion or lesson which can be less easily forced into the pupil's mind.' In spite of an intense interest in and fondness for 'The Twentieth Century Child,' Mr. Cooper is rarely or never sentimental about him, and writes with more than usual sense about the child's personal responsibility for the leading attributes of his character. 'The disagreeable child' is as important a factor in nursery life as the disagreeable man is in the life of the world, and any system of training which leaves out of account a child's innate tendency toward the disagreeable is bound to be unfair to the child who most requires system. Mr. Cooper supplements his theoretical writings with stories by children, and with others about children, that lend attractiveness to his book.

*Cranmer and the English Reformation.*

The dignified and weighty series of moderate-sized biographies of the 'Heroes of the Nations' (Putnam) is continued by Mr. Albert Frederick Pollard's 'Thomas Cranmer and the English Reformation,' 1489-1556. The author writes with the authority of a professor of constitutional history in University College, London, and of previously successful authorship upon the history of this complex period. After a chapter on Cranmer's early life, the story begins with the divorce of Catharine of Aragon, with special reference to Cranmer's part in bringing it about. Succeeding chapters discuss the Royal Supremacy, the various steps in the reform movement under Henry VIII. and Edward, the Catholic Reaction, the Books of Common Prayer, and his martyrdom under Queen Mary. The character and ability of Cranmer are skilfully portrayed, and the work may be counted as a real contribution to popular knowledge on this important period. Twenty portraits embellish the volume and add to its value.

## Notes.

The Macmillan Co. publish 'Examples in Algebra,' by Mr. Charles M. Clay, a work containing eight thousand carefully graded exercises and problems.

'Justice in Colonial Virginia,' by Mr. Oliver Perry Chitwood, is a new volume of the 'Johns Hopkins University Studies in Historical and Political Science.'

'How to Read and What to Read,' by Mr. Sherwin Cody, is a little book of friendly guidance along the highways of literature, published at the Old Greek Press, Chicago.

'Israel's Historical and Biographical Narratives,' by Dr. Charles Foster Kent, is a new volume in 'The Student's Old Testament' series published by Messrs. Charles Scribner's Sons.

'The Organization of Ocean Commerce,' by Dr. J. Russell Smith, is a publication of the University of Pennsylvania in the series of monographs on 'Political Economy and Public Law.'

Two new volumes in the Columbia University 'Studies in History, Economics, and Public Law' are Dr. Edwin C. McKeag's 'Mistake in Contract' and Dr. George G. Groat's 'Trade Unions and the Law in New York.'

A booklet giving the story of 'Rhinegold,' edited by Mr. O. Kramer, is the first of a series on 'The Ring of the Niblung,' prepared as a companion to opera-goers. Messrs. Charles Scribner's Sons import this little volume.

'A little Garden Calendar for Boys and Girls,' by Mr. Albert Bigelow Paine, is published by the Henry Altemus Co. It is a prettily-illustrated nature-book for children, with a chapter of description (in the form of dialogue) for every month of the year.

Mr. B. H. Blackwell, Oxford, England, reprints 'An Account of Virginia, Its Situation, Temperature, Productions, Inhabitants and Their Manner of Planting and Ordering Tobacco,' by Thomas Glover. The reprint is in facsimile, and is from the Philosophical Transactions of 1676 (the year of Bacon's Rebellion).

'Our Native Orchids,' published by Messrs. Doubleday, Page & Co., is a work based upon drawings and notes left by the late William Hamilton Gibson, the text now elaborated by Miss Helena Leeming Jelliffe. This is a book which supplies a want long felt by the amateur botanist, and we give it a cordial welcome.

Volume VIII. of the Publications of the Mississippi Historical Society, edited by Mr. Franklin L. Riley, has just been sent us from Oxford, Mississippi. The volume contains twenty-seven original contributions, including several notable papers on the Choctaw and Chickasaw Indians, besides an important group of papers on the reconstruction period.

'Nuremberg and Its Art to the End of the Eighteenth Century,' by Dr. P. J. Rée, translated from the German by Mr. G. H. Palmer, is imported by the Messrs. Scribner in the 'Famous Art Cities' series of illustrated monographs.

'Demeter,' a masque by Mr. Robert Bridges, written last year for the ladies of Somerville College, Oxford, and performed by them at the inauguration of their new buildings, is now published in pamphlet form at the Oxford Clarendon Press.

The interesting announcement of a work of prose fiction by Mr. Swinburne comes to us from the London 'Athenæum.' It is to be entitled 'Love's Cross Currents,' and is supposed to be a satire upon certain characteristics of modern society. Mr. Swinburne's only previous effort in this form of composition is 'A Year's Letters,' published pseudonymously in 'The Tatler' many years ago. We also note that the new edition of his 'Tragedies,' in five volumes, has been inaugurated with a volume which includes 'The Queen Mother' and 'Rosamond.' Messrs. Harper & Brothers will be the American publishers of these works.

## List of New Books.

[*The following list, containing 41 titles, includes books received by* The Dial *since its last issue.*]

### *BIOGRAPHY AND MEMOIRS.*

Joseph Joachim. By J. A. Fuller Maitland. Illus., 12mo, gilt top, uncut, pp. 63. 'Living Masters of Music.' John Lane. $1. net.

Edward FitzGerald. By A. C. Benson. 16mo, gilt top, uncut, pp. 207. 'English Men of Letters.' Macmillan Co. 75 cts. net.

Memoirs of a Royal Chaplain, 1729-1763: The Correspondence of Edmund Pyle, D.D., Chaplain in Ordinary to George II., with Samuel Kerrich, D.D. Annotated and edited by Albert Hartshorne. Illus. in photogravure, etc., 8 vo, gilt top, uncut, pp. 388. John Lane. $4. net.

Doctor Quintard, Chaplain C.S.A., and Second Bishop of Tennessee: Being His Story of the War (1861-1865). Edited and extended by Rev. Arthur Howard Noll. With frontispiece. 12mo, pp. 183. Sewanee, Tenn.: The University Press. $1.50.

### *GENERAL LITERATURE.*

A Bibliography of Nathaniel Hawthorne. Compiled by Nina E. Browne. With frontispiece portrait, 8vo, uncut pp. 215. Houghton, Mifflin & Co.

The Outlook to Nature. By L. H. Bailey. 12mo, gilt top, uncut, pp. 296. Macmillan Co. $1.25 net.

Books and Personalities. By H. W. Nevinson. 12mo, gilt top, uncut, pp. 317. John Lane. $1.25 net.

Sound and Motion in Wordsworth's Poetry. By Mary Tomlinson. 16mo, uncut, pp. 31. 'Poet Lore Brochures.' Boston: The Poet Lore Co. 50 cts. net.

### *NEW EDITIONS OF STANDARD LITERATURE.*

Works of Robert Louis Stevenson, 'Biographical' edition. New vols.: An Inland Voyage, Familiar Studies, Island Nights' Entertainments, and The Wrecker. 16mo, gilt tops. Charles Scribner's Sons. Per vol. $1.; limp leather, $1.25 net.

Selected Works of Benjamin Disraeli, Lord Beaconsfield. 'Cabinet Edition.' Young England, being Vivian Grey, Coningsby, Sybil, Tancred. In 4 vols., each illus., 12mo, gilt top, uncut. L. C. Page & Co. Per vol., $1.50.

### *FICTION.*

The Little Hills. By Nancy Huston Banks. 12mo, gilt top, pp. 325. Macmillan Co. $1.50.

The Storm Centre. A novel. By Charles Egbert Craddock. 12mo, gilt top, pp. 351. Macmillan Co. $1.50.

A Twentieth Century Idealist. By Henry Pettit. Illus., 12mo, gilt top, uncut, pp. 303. The Grafton Press. $1.50.

Two Moods of a Man. By Horace G. Hutchinson. 12mo, pp. 321. G. P. Putnam's Sons. $1.50.

Macmillan's Paper Novels. New vols.: The Celebrity, by Winston Churchill; The Real World, by Robert Herrick. Each 12 mo. Macmillan Co. 25 cts. each.

### *BOOKS OF VERSE.*

From Crypt and Choir. By Louis Alexander Robertson. 16mo, gilt top, pp. 64. San Francisco: A. M. Robertson. $1. net.

Girdle of Gladness. Poems by Arad Joy Sebring. 12mo, gilt top, pp. 63. Richard G. Badger. $1.

### *TRAVEL AND DESCRIPTION.*

The Jordan Valley and Petra. By William Libbey, Sc. D. and Franklin E. Hoskins, D.D. In 2 vols., illus., 8vo, gilt tops, uncut. G. P. Putnam's Sons. $6. net.

Chinese Life in Town and Country. Adapted from the French of Emile Bard by H. Twitchell. Illus., 16mo, uncut, pp. 285. G. P. Putnam's Sons. $1.20 net.

Glimpses of the Lewis and Clark Exposition, and the Golden West. Square 12mo, illus. Laird & Lee. 75 cents.

### *HISTORY.*

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### *SOCIOLOGY AND ECONOMICS.*

Marriage and Divorce. By James Bryce, D.C.L. 8vo, pp. 80. Oxford Univ. Press.

Constitutions. By James Bryce, D.C.L. 8vo, pp. 341. Oxford Univ. Press.

Justice in Colonial Virginia. By Oliver Perry Chitwood. 8vo, uncut, pp. 121. 'Johns Hopkins University Studies.' Johns Hopkins Press. Paper.

Trade Unions and the Law in New York. By George Gorham Groat, Ph.D. 8vo, uncut, pp. 134. 'Studies in History, etc.' Columbia Univ. Press. Paper. $1.

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—THE CONGREGATIONALIST, June 17, 1905.

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—NEW YORK INDEPENDENT, June 29, 1905.

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## *FREDERICK DENISON MAURICE.*

Aubrey de Vere used to say that listening to Maurice was like eating pea-soup with a fork. Professor Jowett, in describing to Sir M. E. Grant Duff a sermon preached by Maurice before the University of Oxford, said, 'All that I could make out was that today was yesterday, and this world the same as the next.' In one of her lively letters, Mrs. Carlyle writes: 'Mr. Maurice we rarely see, nor do I greatly regret his absence; for, to tell you the truth, I am never in his company without being attacked with a sort of paroxism of mental cramp! He keeps one always, with his wire-drawings and paradoxes, as if one were dancing on the points of one's toes (spiritually speaking). And then he will help with the kettle, and never fails to pour it all over the milk-pot and sugar basin!' A letter from Carlyle himself to his mother characterizes poor Maurice in much the same manner, but more emphatically,—'one of the most entirely uninteresting men of genius that I can meet;' and 'all twisted, screwed, wiredrawn, with such restless sensitiveness, the utmost inability to let nature have fair play with him;' and again, 'I do not remember that a word ever came from him betokening clear recognition or healthy free sympathy with anything.' Martineau found Maurice's 'Theological Essays' 'on the whole shadowy and unimpressive. I hardly think,' he continues, 'a man has any business to write till he has brought his thoughts into distincter shapes and better defined relations than I find in Maurice. He seems to me to have a mere presentiment of thinking, a tentative process in the direction that never fairly succeeds in getting home.' Finally, John Stuart Mill maintained that 'great ingenuity and subtlety, and a wide perception of important and unobvious truths, served him, not for putting something better into the worthless heap of received opinions on the great subjects of thought, but for proving to his own mind that the Church of England had known everything from the first, and that all the truths on the ground of which the church and orthodoxy have been attacked (many of which he saw as clearly as any one), are not only consistent with the Thirty-nine Articles, but are better understood and expressed in these Articles than by any one who rejects them.'

These and many more adverse criticisms,

amid innumerable eulogies of exactly contrary import, have been passed upon a man who exerted a powerful influence for good in his time, and the hundredth anniversary of whose birth now recalls him, not unwelcomely, to mind. It may be interesting, without attempting any originality of treatment or trying to fix anew his place in English literature and thought, to glance briefly back over Maurice's life and recall some of the things he has said and some of the things others have said about him. He was born Aug. 29, 1805, at Normanstone, near Lowestoft, being the fifth child of a rather remarkably philoprogenitive Unitarian minister and teacher of youth. The diversity of religious preference shown by the numerous members of the Maurice family, including the mother, and their epistolary method of communicating their lapses into orthodoxy to the heterodox father under whose roof they all dwelt in common, present a scene of some picturesqueness. Frederick himself seems early to have developed independent views in religion and never to have embraced his father's Unitarianism, life-long dissenter though he was from the conventional Church-of-Englandism. Educated at Cambridge, he left the university in 1827 without a degree, his quarrel with the Thirty-nine Articles, to which he afterward became so notably reconciled, depriving him of a diploma. Then followed a short experience of literary life in London, where he wrote his philosophical novel, 'Eustace Conway,' and where at the age of twenty-three he edited the then recently combined 'Athenæum' and 'Literary Chronicle'—unsuccessfully from a commercial point of view. Perhaps a passage from one of his editorials will partly explain this unsuccess. It certainly reveals qualities that make one regret the writer's early abandonment of the pen for the pulpit as a profession. The editorial is probably unexampled in journalism.

'It is very gratifying,' he writes, 'to think that the influence of reviewers upon society is every day becoming more and more limited. In nine cases out of ten it is a question of no material consequence to the public, or to any individual of it, whether the verdicts which they give are carelessly uttered or are the result of mature and conscientious deliberation. The most perseveringly impartial and earnest critic will find that he has some power of strengthening the foundations of his readers' opinions, but very little of forming those opinions, or changing them, while the most indefatigable of the scribes of darkness can scarcely flatter himself that he has done any single act of successful mischief, and must console himself with the reflection that, in the silent work of lowering the tone of public feeling and morality, his labours have been wholly in vain.'

Surely there was a humorist lost to literature when Frederick Denison Maurice turned his face Oxfordward, took holy orders, and devoted his energies to Christian Socialism and the reformation of a wicked world. Earlier and still more sprightly specimens of his literary work, put forth in his 'unregenerate' days, had already appeared in 'The Metropolitan Quarterly Magazine,' which he and a student friend edited and kept alive for a whole year. It is curious, and rather mournful, to find Maurice, when long afterward he became professor of casuistry and moral philosophy at Cambridge, laying open his breast to his young hearers and publicly repenting of an extremely clever parody on Bentham's 'Book of Fallacies' which he had printed in that short-lived student journal. 'I ought not to have done it,' he solemnly declares. 'I showed, by doing it, that I was wanting in reverence for grey hairs, and for the continuous effort of a man through a long life, at the risk of pain, at the cost of pleasure, to effect what he thought good for his fellows. If I had not been more a victim of his theory [utilitarianism] than he was, I should have paid greater honour to him.' But his 'Puritan temperament,' as Maurice himself frequently called it in his letters, was bound to assert itself; and hence the 'twisted, screwed, wiredrawn' result, as viewed by Carlyle. There is said to be extant a letter of Maurice's, written at ten years of age, which prefigures, by its precocity and self-consciousness, this phase of the mature man. And so we must take him as we find him, even including his torturing of all science and philosophy into conformity with the Thirty-nine Articles. How he contrived to regard the warfare between science and those Articles as a concord and not a disagreement, is hard to conceive. It must have been in a Neo-Platonic ecstasy of immediate intuition that the harmony revealed itself to him. This reconciliation of opposites by removing them to some region of four-dimensional mental space, baffles and bewilders the poor plodder who feels constrained to content himself with the possibilities of space of but three dimensions, and may even move him to cry out with Isaiah, 'Woe unto them that call evil good, and good evil; that put darkness for light, and light for darkness; that put bitter for sweet, and sweet for bitter!' As a brief illustration of Maurice's surprising feats in logical gymnastics, his nimbleness in jumping off his own shadow, take his defense of religious tests at the universities. By some process of reasoning for which he is perhaps indebted to Coleridge, whom he so greatly reverenced, he arrived at the 'conviction that a

teacher who was not bound by any predetermined conditions always tied down his pupils much more rigidly than one whose conditions of teaching were fixed beforehand. He believed that all evidence went to show that, both historically and logically, an undergraduate's signature to the Thirty-nine Articles . . . implied only that the pupil accepted the Articles as presenting the conditions under which he was taught. Hence . . . he looked upon subscription as a defense of liberty.'

Yet there were occasional incongruities in the things of orthodox theology that not even Maurice's robust faith could harmonize. Leslie Stephen quotes with manifest relish the closing words of one of his Old Testament lectures. Discussing Jacob's shabby treatment of his brother Esau, the lecturer, after citing the usual apologies, was forced to add: 'After all, my brethren, this story illustrates the tendency of the spiritual man in all ages to be a liar and a sneak.'

It would puzzle a mere reader of Maurice's now little-read writings to explain his influence and leadership among his fellows. Mr. Saintsbury thus places him as a writer and thinker: 'A very generous and amiable person with a deficient sense of history, Maurice in his writings is a sort of elder, less gifted, and more exclusively theological Charles Kingsley, on whom he exercised great and rather unfortunate influence. But his looseness of thought, wayward electicism of system, and want of accurate learning, were not remedied by Kingsley's splendid pictorial faculty, his creative imagination or his brilliant style.' Like Newman, Maurice argues to a foregone conclusion. His pages are richly suggestive, but his train of thought is elusive. He was great not because of, but in spite of, his sermons and essays. The man was vastly more than his visible performance. He was a leader largely because, while worthy of a following, he cared so little for the honors of leadership, but was always so ready to encounter its dangers and fatigues. 'In more than twenty-five years,' writes Charles Kingsley, 'I have known no being so utterly unselfish, so utterly humble, so utterly careless of power or influence, for the mere enjoyment — and a terrible enjoyment it is — of using them. Staunch to his own opinion only when it seemed to involve some moral principle, he was almost too ready to yield it, in all practical matters, to any one whom he supposed to possess more practical knowledge than he. To distrust himself, to accuse himself, to confess his proneness to hard judgment, while, to the eye of those who knew him and the facts, he was exercising a splendid charity and magnanimity; to hold himself up as a warning of "wasted time," while he was, but too literally, working himself to death,— this was the child-like temper which made some lower spirits now and then glad to escape from their consciousness of his superiority by patronizing him; causing in him — for he was, as all such great men are like to be, instinct with genial humour — a certain quiet good-natured amusement.' Many of these lower spirits held that, as no man could possibly be so wise as Thurlow looked, so none could be so good as Maurice seemed; and these were of the number of his detractors. That he could on occasion bravely and cheerfully suffer for his faith, his life gave abundant and convincing evidence. By publishing his 'Theological Essays,' dealing with the atonement and eternal life, he lost his professorship of theology in King's College, London.

Somewhat surprising must it seem that with his genius for dissent, his independence of thought, and his unfaltering obedience to the voice of conscience, he should have entered the English Church at the age of twenty-nine, when all his training and traditions would appear to have pointed him in another direction. This and many other matters must be puzzled out as best one can with the help of the excellent biography of the man, compiled chiefly from his letters by his son, and published twenty-one years ago in two thick volumes,— a veritable mine of pleasant reading, along with wire drawings and paradoxes that are less entertaining. Maurice has been dead now a third of a century; but this biography, rather than his own books, together with the abundant references to him that occur in contemporary memoirs, as well as Tennyson's lines 'To the Rev. F. D. Maurice,' will keep his memory green for years to come. A few of the Tennyson stanzas may fitly be quoted here:

'For, being of that honest few
Who give the Fiend himself his due,
  Should eighty thousand college-councils
Thunder "Anathema," friend, at you;

'Should all our churchmen foam in spite
At you, so careful of the right,
  Yet one lay-hearth would give you welcome
(Take it and come) to the Isle of Wight.

. . . . . .

'Come, Maurice, come; the lawn as yet
Is hoar with rime, or spongy-wet;
  But when the wreath of March has blossom'd,
Crocus, anemone, violet,

'Or later, pay one visit here,
For those are few we hold as dear;
  Nor pay but one, but come for many,
Many and many a happy year.'

A short and probably familiar anecdote, in closing, will perhaps help to convince the doubters, if such there be, that his memory is well worth preserving. Half a century ago five Cambridge men were discussing a recent execution, as a preliminary to which the chaplain of the jail had spent a whole day with the con-

demned man in his cell,— the poor fellow's last day on earth. The five were of one mind in declaring that there were very few persons whose presence at such a time and for such an interval would not add a new terror to death. The talk then turned upon the choice each would make if he had to choose a companion for those last hours of mortal existence, and it was proposed that each should write his choice on a slip of paper. This was done, and when the papers were opened all five were found to contain the same name,— that of Frederick Denison Maurice.

PERCY F. BICKNELL.

## *COMMUNICATIONS.*

### AMERICANS AT OXFORD.

(To the Editor of THE DIAL.)

Will you permit one of your oldest and most faithful readers to raise a question or two as to some points in your leading article of July 16,— an article certainly entitled to much attention, and in many respects admirable, but also perhaps suggestive of some criticism? It is an article making comparisons between English and American universities.

Let it be said, in advance, that I am not wholly ignorant of either class of institutions; having been born in the very shadow of Harvard College, of which my father was an officer, and having been a member of its examining board for more than half a century, and a resident in Cambridge for the greater part of my life. Across the ocean, I have never been a student at an English university; but I have at four different times visited Oxford and Cambridge as a guest, and have had many friends and relatives among their students. So far as these qualifications entitle to an opinion, I should venture to assert that while some of your points are well made, you do in other directions very great injustice to the American point of view.

Take, for instance, as one of the slightest, your claim that 'the English student works harder at his reading during the long vacation than during term.' Here you wholly ignore the vast difference in summer climates between the countries, a difference which makes it absolutely impossible for an American student to do bookwork in summer to any purpose in our largest libraries,—as those at Washington, New York, and Cambridge, —and which actually drives him, as I know from personal experience (for I habitually work all summer), to rural or seaside places, where the books he most needs are apt to be inaccessible. The English student, on the other hand, can work anywhere, without serious obstacles, all the year round.

A more important difference, in looking over the points of which you and Mr. Nixon complain, lies in the fact that the mass of students at Oxford are drawn from a picked social class, and not, as in America, from the community at large. It is hard, in view of this circumstance, to regard seriously Mr. Nixon's complaint, seemingly endorsed by you, that these English youths, representing what are or should be cultivated families, are more familiar than the young Americans at Oxford with the names of artists and musical composers. Is not this to confound social polish with scholastic training? Surely he and you must have noticed a similar difference in American colleges between city and country boys, while yet, tried by the standard of scholarship, the country boys are quite as apt to come out ahead. If all this is true at home, it is as liable to be true of American students who go to Oxford by the aid of an educational charity.

I do not know exactly what the author whom you quote means by the American students being 'silent partners in conversation' where 'general culture' is concerned. The charge of undue silence is so new an imputation upon young Americans, that one hardly knows whether to grieve or to rejoice over it. So far as general culture involves the use of a variety of languages, it has always been a source of wonder to me, on the continent of Europe, to see how our English cousins, with the immense advantage of the narrowness of the British channel, yet seem to speak the languages of the continent less frequently than do Americans of similar social grade. This was first forced upon me, some thirty years ago, by a remark of the late Lord Houghton, who complained in my hearing that when a French visitor came to him in London, with a letter of introduction, he always found it hard to get together half a dozen Englishmen who could talk with the guest in his own language. The same remark he makes, I think, somewhere in his 'Monologues.' Happening to speak of this, some time since, to a Harvard professor, he meditated for a moment, and then said, 'It would not take me five minutes to think of half a dozen American guests to meet, either in Cambridge or Boston, a newly-arrived Frenchman, German, Italian, or Spaniard, and to talk with him freely in each case in his own language. This seems to look much more like what you call 'an adequate equipment' than do the points on which you dwell.

But there is one matter at issue far more important than any of those already mentioned, or indeed than all of them put together. You do not even allude to the enormous difference which must, and indeed should, exist between English and American training, in the fact that the larger part of our children's book-knowledge consists, and should consist, in the history and sociology of their own country. Every educational institution among us, from primary school to university, must needs put these branches first and all else later, even as Hans Andersen's motherly hen found it her duty to teach her chickens the geography of their own barnyard, and after scratching it up thoroughly, to look through a knot-hole in the neighbor's fence and see how large the world was. Here is a direction in which the English schoolboy remains not merely in hope-

less ignorance, but with teachers who know quite as little; nor can they, indeed, spare the time to know more. Any American who doubts this needs only to look about him in the reading-room of any London club and see how the smallest country newspaper is sure of attentive readers if only printed in England, and how few read French or German papers, and how surely the stray New York 'Nation' or 'Tribune' if there be one, has to be hunted up in a corner, where only some American guest ever opens it. Such is, or at least was, the state of things a few years ago, before President Roosevelt had startled even English readers into curiosity. Until within a few years at least, they seemed at best in the mood of the Cambridge (Mass.) schoolgirl who complained to her mother, the other day, that she did not wish to study American history any more, it was 'so cluttered up with Adamses.'

It happened to me, a quarter of a century ago, to be dining with six or eight university men, at the table of the one Englishman who is said to know more of this country than any other. Talk fell upon the ignorance on the part of Englishmen of all but three or four American authors; and I, to hold my own, had to make a decisive point in the game. I called attention to the fact that the most eminent of our historians, and the one least likely to be superseded, was so absolutely unknown in England that probably not a person present, except our host, would even recognize his name. This being received with a general smile of incredulity, I gave the name of Francis Parkman; upon which the guests all admitted, with English frankness, that they had never heard of such a person,—all, that is, except the youngest of the company, who had been for a short time in Washington, on the staff of the British minister, and who had a vague impression that he had heard the name before. It is now nearly twelve years since Parkman died, and he is perhaps less absolutely unknown in England than during the greater part of his life; but does the class of students among whom not only he, but the great theme he handled, passed unnoticed, afford an adequate school for the whole training of an American youth? Grant its value as subsidiary training; grant the unequalled charm thrown by Professor Butcher, for instance, about Greek and Latin studies; yet all this can be transplanted to America more easily than one trace of the American intellectual atmosphere can be transferred to England. To lose this is to risk that sense of vague homelessness, which was so pathetic in Henry James's lectures this last season, and which has recalled in the newspapers that old saying that even his cosmopolitanism has its limitations, since to be truly cosmopolitan one must be at home even in his own country.

THOMAS WENTWORTH HIGGINSON.

*Glimpsewood, Dublin, N. H., July 17, 1905.*

[While we are not disposed to carp at the argument embodied in Colonel Higginson's very interesting communication, we feel bound to say that our quotation of Mr. Nixon's opinions did not presuppose as unqualified an acceptance of them as our friendly critic seems to imagine. We may also call attention to the fact that Colonel Higginson, in the closing paragraphs of his letter, ingeniously shifts the question at issue from that of the American schoolboy's preparation for college to the very different question of the equipment of the educated American gentleman.—EDR. THE DIAL.]

## JAPANESE IMPERIAL POETRY.

(To the Editor of THE DIAL.)

I have occasionally sent you specimens of Japanese Imperial Poetry, of which some of the latest may be found in your issue of January 1, 1905. I am now glad to be able to call attention to a collection of such poems, made by Prof. Arthur Lloyd, of the Imperial University. He has recently issued, through the Kinkodo Publishing Company, Tokyo, a volume of 159 pages with the title of 'Imperial Songs.' These include poems, not merely by the Emperor and the Empress, the Crown Prince and the Crown Princess, but also by other distinguished personages, like Baron Takasaki, 'Poet Laureate of Japan.' Most of the poems are 'tanka' of only thirty-one syllables; but there are also specimens of the 'naga-uta' or long poems. The Japanese originals are given on one page, and the translations on the opposite pages. Professor Lloyd has not attempted to give a literal translation of these concise poems, but has exercised considerable license in paraphrasing them in such a way as to bring out the hidden meaning. He has also added occasional notes to explain the purpose of a poem or the meaning of an allusion. The volume is a valuable contribution to the English literature of things Japanese. I append a few examples of the poems.

'Take heed unto thyself; the mighty God
That is the Soul of Nature, sees the good
And bad that man in his most secret heart
Thinks by himself, and brings it to the light.'
(HER MAJESTY THE EMPRESS.)

'The foe that strikes thee,
For thy country's sake
Strike him with all thy might;
But while thou strikest,
Forget not still to love him.'
(HIS MAJESTY THE EMPEROR.)

'Our cause and aims are righteous, and our arms
Righteously wielded: — who shall dare resist?'
(BARON TAKASAKI.)

'On fair Arashi's slopes the rooted pine trees stand,
So midst the storms and wind, firm-rooted, stands Our Land.'
(H. I. H. THE CROWN PRINCE.)

'The circling year renews itself to-day,
New entering on the ancient course of months.
All is renewed, the time-worn sea itself
Wears a new face to greet the new-born year.'
(H. I. H. THE CROWN PRINCESS.)

'A sweet perfume is on our Master's sleeve,
The perfume of the sweetest flower on earth,
Loyalty, growing in the nation's heart.'
(LADY ISAO SEIGENJI.)

This volume by Professor Lloyd is of special interest and value because it reflects the thoughts and ideals of the Court of Japan.

ERNEST W. CLEMENT.

*Tokyo, July 10, 1905.*

## The New Books.

### An English Statesman of the Old School.*

There is a noticeable tendency nowadays, on the part of over-zealous relatives and friends, to inflict upon a long-suffering public interminable biographies of men whose lives and achievements were essentially mediocre. The conventional two-volume 'Life' has thus come into such disrepute that even in the case of a subject of such undoubted eminence as the late Marquis of Dufferin the reader hesitates before plunging into the pages of his formidable-looking biography. It may be said at once, however, that here at least is an exception, and a brilliant exception, to the rule which some of us would like to see generally enforced against monumental biographies. Whether the credit is due chiefly to Sir Alfred Lyall, who wrote it, or to the inherent qualities of his subject, the fact remains that, having once opened the book, its six hundred odd pages slip by in a way that one generally associates more with a book of fiction than of biography. Making every deduction for the imperfections inseparable from even the best biographies, one reaches the conclusion that here a really great subject has been treated both adequately and effectively.

It is one of the chief merits of Sir Alfred Lyall's work that he has absolutely possessed himself of the great secret of true biography: to submerge the biographer's own personality, and allow the life of his subject to speak for itself. It may seem at first sight an easy task to edit the journals and correspondence of a great man in such a way as to give a clear, consecutive, and readable account of his life; but anyone who has succeeded in producing such a biography will give a very different version of the difficulties to be overcome. The present biographer was fortunate in having access to a very extensive mass of private and official correspondence from and to Lord Dufferin, covering most of the periods of his long and eventful career; and this correspondence he has worked into his narrative with rare skill, discrimination, and good taste.

Few public men have covered so wide a field of usefulness as Lord Dufferin. Educated at Eton and Oxford, he had scarcely left college before he threw himself energetically into the strong current of public affairs. Some of his earliest activities had to do with the difficult problem of the administration of Ireland, and from that time to the close of his life Lord Dufferin never for a moment wavered in his affection for Ireland and her people, nor ceased in his efforts to better their condition.

For some years we find him filling minor offices at Court and in the Government, presiding over several important Royal commissions. taking an active part in the deliberations of Parliament, travelling everywhere in Europe, and carrying on always a correspondence with his hosts of friends in and out of public life, which throws a clear light upon a personality which was in so many ways remarkable and attractive. Perhaps nowhere else does one get a better conception of his true character than in Lord Dufferin's letters to his mother, that brilliant daughter of the Sheridans. The warmth of his affection for his mother shines through all the early pages of his life, and it was as beautifully commemorated in the famous Helen's Tower, dedicated to her use while she lived, and to her memory thereafter. Everyone knows Tennyson's lines, so perfectly appropriate to the theme, as Tennyson well knew how to make them,—'nervous, granite-like words,' as Lord Dufferin himself described them.

> 'Helen's Tower, here I stand,
> Dominant over sea and land.
> Son's love built me, and I hold
> Mother's love in lettered gold.
> Would my granite girth were strong
> As either love, to last as long.
> I should wear my crown entire
> To and thro' the Doomsday fire,
> And be found of angel eyes
> In earth's recurring Paradise.'

But one cannot do better than quote Lord Dufferin's own tribute to this remarkable woman, from whom he derived many of the characteristics which he describes in her.

> 'Thus there went out of the world' (he says) 'one of the sweetest, most beautiful, most accomplished, wittiest, most loving, and lovable human beings that ever walked upon the earth. There was no quality wanting to her perfection; and I say this, not prompted by the partiality of a son, but as one well acquainted with the world, and with both men and women. There have been many ladies who have been beautiful, charming, witty, and good, but I doubt whether there have been any who have combined with so high a spirit, and with so natural a gaiety and bright an imagination as my mother's, such strong unerring good sense, tact, and womanly discretion; for these last characteristics, coupled with the intensity of her affections, were the real essence and deep foundations of my mother's nature.'

With such a mother, one need not wonder that the son developed into a true, honorable, and manly man, a warm and steadfast friend, a charming companion, a brilliant, broad-minded and patriotic statesman.

We now reach the point in Lord Dufferin's career where he entered upon what might be called the upper plane of public life. In 1872 he was appointed Governor General of Canada,

* The Life of the Marquis of Dufferin and Ava. By Sir Alfred Lyall, P.C. London: John Murray. New York: Charles Scribner's Sons.

one of the highest and most important offices in the gift of the British Crown. Six years later he returned to England, and after a very brief visit to Clandeboye, his Irish home, went to St. Petersburg as Ambassador to the Court of the Czar. It is interesting to note, as a remarkable tribute to Lord Dufferin's standing as a diplomat and statesman that although then and always a staunch Liberal he was sent to St. Petersburg by Lord Beaconsfield, as the only man for the place, at a peculiarly trying and critical moment.

Upon his return from St. Petersburg, his knowledge of the intricate problems of the Near East, gained in connection with an earlier mission to Syria, and through extensive travels in Egypt, pointed him out as the man for the vacant ambassadorship to Constantinople, where a strong diplomat was badly needed to uphold British prestige and steer the Sultan through the rocks of Oriental intrigue.

In 1884, Lord Dufferin accepted the office of Viceroy of India, an office which he filled with most conspicuous success. The intricate and delicate problems of Indian administration, the annexation of Burmah, the relations with Afghanistan, the menacing advance of Russia toward the northwest boundary, were all handled with consummate skill. It is worth noting that Lord Dufferin was equally successful in two such radically different offices as the Viceroyalty of India and the Governor Generalship of Canada; the former corresponding in a measure to an absolute, the latter to a constitutional monarchy. In India he had to rely in large measure upon his own judgment in the administration of the domestic affairs of the great dependency, while in both domestic and foreign affairs he was hampered by the cumbrous machinery of the India Office and the Foreign Office at Home. In Canada, on the other hand, he had no direct control of the government of the country, and had to rely upon his own native shrewdness, his close knowledge of human nature, and the compelling power of his personality, to achieve those ends which he deemed essential to the best interests of both the Dominion and the British Empire. Here again one may note the admirable skill with which he handled the very difficult situation created by what was known in Canadian politics as the Pacific Scandal, involving the temporary downfall of the great Canadian statesman, Sir John Macdonald, and his government.

Of his ambassadorship at Rome, and afterward at Paris, there is not space to say anything here. In 1896 he retired definitely from public life, to the great regret of the Queen, the government, and the country.

Of the generosity of Lord Dufferin's nature and the warmth of his Irish heart, we get a last glimpse in his much-quoted letter to Lord Salisbury, written two days before his death:

> 'I do not think you ever knew how much I liked you. . . . This is all that I have strength to say. Good-bye, and God bless you.'

The warm personal friendship which could subsist between two such strong political opponents as Lord Dufferin and Lord Salisbury is one of the finest characteristics of British politics, and one which might well be emulated on this side of the Atlantic, both north and south of the international boundary.

LAWRENCE J. BURPEE.

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## BULGARIAN AND ROUMANIAN FOLK-SONGS.*

That the interest in folk-songs and folk-lore is reviving is evidenced by the appearance of two new volumes in which have been gathered songs and stories that have come from the hearts of two neighboring nations, Bulgaria and Roumania. They appeal to us because in them we find the love, the aspirations, the anguish, the mysteries of the human soul. They are the wild-flowers of human nature.

Among all the collectors of Bulgarian folk-songs, the three most important have been Petko Slaveikoff, Stephen Verkovich, and Dmitri Miladinoff. After Slaveikoff's death, an enormous number of unprinted folk-songs was found among his papers. Many of these have since been published in the collections of other men. It was he who wrote down the epic songs of Marco which were printed by the Russian Academy of Science in 1855. His greatest work was, however, the collection and publication of proverbs, the second volume of which was brought out after his death, by his heirs. The two volumes contain over seventeen hundred proverbs. He did a great service to humanity also through his Bulgarian translation of the Bible, which was published by the American Bible Society. Pencho Slaveikoff, a son of Petko Slaveikoff and one of the authors of 'The Shade of the Balkans,' dismisses with the word 'forged' Verkovich's two large volumes of folk-songs which were published in

* THE SHADE OF THE BALKANS. Being a collection of Bulgarian folk-songs and proverbs, here for the first time rendered into English, together with an essay on Bulgarian popular poetry, and another on the origin of the Bulgars. London: David Nutt.

SONGS OF THE VALIANT VOIVODE, and other Strange Folk-lore, for the first time collected from Roumanian peasants and set forth in English. By Hélène Vacaresco, collector of the Roumanian folk-songs published under the title of 'The Bard of the Dimbovitza.' New York: Imported by Charles Scribner's Sons.

1874-82, and he alleges that like the Bohemian Hanka, who discovered his own poems in the vaults of the church-tower of Königinhof, so did Verkovich find in the Rhodope Mountains a colossal and most amazing seam of poetry. I have no means of verifying or refuting this accusation.

Perhaps the best collection of Bulgarian folk-songs is that of Dmitri Miladinoff and his brother, which was published in 1861 through the munificence of Dr. Strossmayer, who has been Bishop of Djakovo in Croatia for more than fifty-five years. 'The Shade of the Balkans' is now dedicated to this generous man. Since the days of these famous collectors, twenty-one volumes of Bulgarian folk-songs have been published, and the 'Sbornik,' a journal of folk-lore, science, and literature, issued by the Bulgarian Minister of Education, continues to be a storehouse for songs and other folk-lore.

'The Shade of the Balkans' is divided into three parts: 'The Folk-Song of the Bulgars,' by Mr. Pencho Slaveikoff; 'The Shade of the Balkans,' which includes one hundred and one songs, one hundred and one proverbs, and appendix and notes, by Mr. Henry Bernard; and 'The Origin and Language of the Primitive Bulgars,' by Mr. E. J. Dillon. The introduction has been written by Mr. Bernard.

It has not been possible for students to establish a tenable theory as to the exact birthplace of the Bulgarian folk-songs, but two serious attempts have been made, and each one places the origin in Macedonia. Without accepting these theories, Mr. Slaveikoff divides Bulgaria into three song-provinces, and maintains that the north and the south are the chief sources of the heiduck songs, the Rhodope Mountains, up to the river Vardar, of the love-songs, and western Bulgaria and Macedonia, beyond the Vardar, of the hero songs; and he finds no truth in the assertion that the songs of northern Bulgaria, when contrasted with songs from other parts fall short in poetical power, and that in general the natives of the north are less richly endowed with power than their southern kinsmen. But in northern Bulgaria new folk-songs are being created under the immediate influence of artistic poetry; this is due to the reawakening of Bulgarian culture, and is the herald of grave changes in the very character of the folk-song, Mr. Slaveikoff says. The author draws attention to the fact that the motive and the subject of Bulgarian folk-songs often show evidence of venerable age. The following fragment, for instance, reminds one very forcibly, he thinks, of the goddess who undertook to procure a new shield for the Homeric heroes:

'The witch knew that a sword was in Stamboul,
A hero-sword that Marko must possess,
She leaped upon her brown, swift-running deer,
Dark adders did she seize upon for reins
And for the stirrups fiercely-shining adders,
While for the whip she swung a yellow snake,
And so she whirled along to buy the sword.'

Such similarities are common, and they seem to indicate a close connection with the songs of classic Greece.

The chief characteristic of these songs, as of all folk-songs, is objectiveness. In this they differ from artistic poetry. In some of them we find a rather severe mode of expression, which is reflected in the general tone. The form is more or less varied, and the division into strophes is usual. Their purely outward characteristics are the lack of rhyme and the peculiar rhythm. The rhythm is multifarious and highly elastic, Mr. Slaveikoff says; and it does not adapt itself to the usual pronunciation of the words, but to the number of syllables, with one or more intermediate accents according to which the verses are divided into rhythmical parts. Each verse contains from four to fourteen syllables, and is divided into two or four rhythmical parts. In the hero songs the prevailing verse has ten syllables, in nearly all others eight syllables.

A passage in Mr. Bernard's Introduction describes the peculiar method of selecting the songs in this book:

'This is the process which each of them underwent: after Slaveikoff had given a discursive and charmingly allusive translation into German, we debated — not always, I confess, without ferocity — as to whether we should include it. If the objections were overcome Slaveikoff gave a more accurate rendering and in order that I should preserve the metre, with its accentuation, he spoke in Bulgarian various lines which I took down phonetically. But, apart from the limits of language, it is a perilous affair to translate the half-lights and subtleties of poetry, and one of the paramount joys of our work was the result of our limitations. Whenever we came to a passage that was at all recondite, we set about the conquest of it by means of metaphor and illustrative anecdote and fearless flights of the imagination.'

This is in sharp contrast with Mlle. Vacaresco's method of collecting folk-songs and legends for her book.

The following selections represent the different varieties of songs:

'The wind is blowing over the fields,
But out of my heart it sweeps not the darkness.
I would that a wind should be made of my sighs,
That it would speed over mountain and valley,
And it will surely find my beloved,
It will sing him a desolate song,
It will sing till he thinks of me.'

'Sore, sore afflicted was Nicholas the Tartar,
Nine endless years had he lain in bed,
In among his hair grew the grass already,
While a swarm of flies buzzed within his ears,
And from his body many worms were crawling,
He could not be cured, neither could he die.'

'Dear Ivan, listen to me,
Listen and do as I say,
First find a good, strong sack,
Place in it thy sorrows and mine,
Then plough the field of thy father
And sow our sorrows therein.
If they give birth to a rose
We'll ask for the marriage-bell,
But if a nettle comes forth
We must bid each other farewell.'

'The wood did neither weave nor spin
For through the winter she was ill,
But when it was Saint George's Day,
The joyous festival of spring,
She was arrayed in finished robes,
In finished robes of emerald.'

The proverbs have been taken without exception from Mr. Petko Slaveikoff's two volumes previously mentioned. Some of the most interesting follow:

'Only the nightingale can understand the rose.'
'Woman desires three husbands at once: one rich, one comely, one fierce,—to support her, to love her, to beat her.'
'The smaller saints will be the ruin of God.'
'The clergyman's son is the devil's grandson.'
'Death speaks the truth.'

In the proverbs, as a whole, there is mirrored, according to the opinion of Mr. Pencho Slaveikoff, more than anywhere else that extremity of individualism which so sharply differentiates the Bulgarian from his neighbors, and his brooding undemonstrative character crops out here and there. In not a few there is something to justify Mr. Slaveikoff's regrettable assertion that 'there is little in married life save toil and torment and tribulation.'

Basing his arguments upon the work of Mr. Shishmanov, Mr. Dillon concludes, in the third section of the book, that Bulgar means 'Volga man,' and he says it is manifest, consequently, that this people must have dwelt on the shores of the Volga before their division into two branches, and it is equally clear that they lived there for a long period before that event.

The book contains much of great interest, but we deplore the evident hasty preparation, the newspaper style, the immoderate tone, the prejudice, and above all the unwarranted and undignified attack upon the work of 'Carmen Sylva' and Mlle. Vacaresco, who have performed a really noble service in presenting to the world the beautiful folk-songs of Roumania; they have done for that country what Professor T. F. Crane has done for Italy. Mr. Slaveikoff, for instance, speaking of 'The Bard of the Dimbovitza,' a collection of songs published by Mlle. Vacaresco with the collaboration of the Queen of Roumania, makes the amazing charge that they are 'manufactured songs,' that 'the Roumanian peasant has not the remotest idea of these songs,' and that they are 'nothing more than a fabrication of the Merry Wives of Bucharest.' We can understand the fierceness of such an accusation when we read Mr. Bernard's characterization of his collaborator in the Introduction:

'Slaveikoff is the caged lion of Sofia. Great, massive shoulders, a massive head, swarthy with beard of black and silver (though the poet is under forty), a brow that sets one thinking, and eyes — eyes weary with the world's trouble, darkling eyes, eyes of the twilit woods, then of a woodland faun, eyes that lure you and dance away from you, eyes that laugh at you and their owner, unbearable eyes. Slaveikoff is the figure of revolt.'

But we are touched with a feeling of generosity toward Mr. Slaveikoff by a communication from Mr. Bernard in which he says: 'For the sake of unity and convenience, I put all the denunciation of Miss V. into Slaveikoff's mouth at the conclusion of his essay in our book. As a matter of fact, I collected the various items from him and from others.' And this essay is presumably by Mr. Slaveikoff, and is signed by him, and yet a part of it, on Mr. Bernard's own admission, is a compilation by himself. Such a procedure casts suspicion upon the whole book.

There can, of course, be no real doubt as to the authenticity of the songs published by Mlle. Vacaresco and subscribed to by 'Carmen Sylva.' It is indeed preposterous that a reigning Queen of the noble character of Elisabeth of Roumania should be allowed by her subjects to sign an assertion which might be declared false any day. Carmen Sylva went to Roumania in her youth, and for more than twenty-five years she has studied the soul of the Roumanian peasants and the folk-lore of the land. Hélène Vacaresco is a maid of honor to this Queen, a member of the highest aristocracy, a daughter of a former minister plenipotentiary, and at least two of her books have been crowned by the French Academy, one being the very work condemned by the authors of 'The Shade of the Balkans,' and it was recommended to the Academy by one of the greatest French authorities on the subject, M. Gaston Paris. M. André Bellessort, who has recently published in the 'Revue des Deux Mondes' a series of articles on his two years' study and travel in Roumania, is led to quote Mlle. Vacaresco's works as the best expression of what he saw and admired. All these facts vouch for their honesty and integrity, and certainly they are worthy of respectful treatment. It appears, though, as if the authors of 'The Shade of the Balkans' were trying to draw attention to their own work by decrying the work of others. As a further example, Mr. Bernard published in the London 'Bookman' for April a sarcastic review of Mlle. Vacaresco's 'Songs of the Valiant Voivode,' at the same time speaking of a part of his own book as 'brilliant.' In reading 'The Shade of the Bal-

kans' I have not felt the pious sensation experienced by another reviewer, about whom Mr. Bernard reports that 'he feels he might as well review the Bible.' Indeed, 'the smaller saints will be the ruin of God'! I recommend to the authors another of their proverbs:

> 'That from your life the sourness may depart
> You must have sweetness come into your heart.'

'Songs of the Valiant Voivode,' as stated on the title-page, were collected among the Roumanian peasants. In a personal letter, Mlle. Vacaresco reaffirms this assertion, and says that many of these songs were told to her by the servants in her father's house, by an old gardener, and by a nurse. The following quotations from the dedicatory epistle to her cousin breathe the spirit of the book:

> 'These tales and legends of our dear country belong to you by right of inheritance and by birthright too. For months I have wandered from village to village and gathered the strange sweet stories; they grow like flowers in the wide domains that bear our name. . . . You know how peculiarly proud and graceful is the stature of a Roumanian peasant against the golden sky of our native land, and how much he still retains in his mind and his words the love of imaginative creation of symbols, and of song.'

The titles of some of the most characteristic songs and stories are: 'The Enchanted Palace Between the Enchanted Trees,' 'The White Serpent and the Little Beggar Girl,' 'The Willows' Daughter,' 'The Fairy and the Waterfall,' 'Thisca,' 'The Church-builder.' There are many others that are equally beautiful, and in nearly all the genuine flavor of the folk-song is easily detected. The opening lines of the story of Dragomira are touching in their sweet simplicity:

> 'Dragomira was the sweetest and fairest girl in the village; she loved God, the sunlight, and the birds; she tended all the living and frail creatures that came across her, and her heart was as clear and bright as the crystal beads of her necklace and the new-born flowers she wore every morning in her hair. Yet Dragomira died one evening when there was neither sun nor moon to mourn over her in the sky, when all the little birds were asleep.'

The introductory lines to the song about the Moldavian Princess and the fairy make their appeal through delicate feeling:

> 'I have come to the well, and though my pitcher's full
> I'll not return till I see the moon rise,
> Because the sweet moon when she rises
> Sometimes relates a tale to me,
> And I love the tales of the moon.
> For the moon sees the hearts of maidens and their tears,
> Even more than the sun.
> I love the tales of the moon,
> For the moon travels far and yet always returns
> To her place in the sky.
> For the moon looks on cradles and looks on graves
> With the same smile.
> Ah! I love the tales of the moon.
> This tale the moon hath told, which I will tell to thee.'

Note the imagery in the lines from the story about Ilie and Pauna:

> 'Pauna, the fair daughter of the Voivode, was sitting in the moonlight on the banks of the river, her spindle in her hand, her distaff in her belt, while the maidens around her filled the silvery hours with tales of valour and love. A wandering shepherd's flute was heard from the neighboring hill, and the water laughed and sighed by turns as it glided at their feet beneath the tall reeds. The maidens who sat around the young Princess were twelve maidens fair, but fairer than Pauna was none as she listened to their words, and sighed and laughed by turns like the water between the reeds.'

An explanation of the differences between these Roumanian songs and legends and the Bulgarian songs may be found in the differences between the two nations. A few of the Roumanian pieces display love of battle and of blood; but on the whole, as compared with the Bulgarian songs, the Roumanian show more simplicity, more poetic sympathy with nature, more sensitiveness to music, and more joy in an ideal of justice and of beauty.

CHARLES BUNDY WILSON.

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## THE JAPANESE PEOPLE AND THE JAPANESE SPIRIT.*

Dr. Scherer's 'Story of the Japanese People' is a companion book to his 'Japan To-Day' issued a few months ago. Naturally attracted to the educational side of his subject by reason of his having been for five years teacher in one of the government schools of Japan he looks at this young nation's early culture, adolescence, and modern school-days, and ever with a critical eye. It is not at all certain that Dr. Scherer prefers the Japanese to the Chinese; and his fairness in discriminating the faults and the virtues of either race gives his writing judicial value. Aesthetics set over against ethics, love of beauty as contrasted with the more solid virtues of character, sentimentalism as opposed to conservatism, are what he sees in the age-long drama of the Far East. No special acquaintance with the originals of Japanese thought, in archæology, history, literature, or the currents of the modern philosophy of Japan, is noted on these pages; but Dr. Scherer has read and quotes the authors whose research and critical insight are manifest. The dark shadows in the picture of modern Japan are dwelt upon by one who knows the reality away from which such writers

* YOUNG JAPAN. The story of the Japanese People and especially of their Intellectual Development. By James B. Scherer, D.D., President of Newberry College, Philadelphia: J. B. Lippincott Co.

THE JAPANESE SPIRIT. By Okakura Yoshisaburo. New York: James Pott & Co.

as Hearn and Arnold so sedulously direct our attention. 'The two cancers at the core of the Japanese character are deep-set dishonesty and abandoned impurity.' The sale of daughters by their parents for immoral purposes under the guise of 'filial piety' and licensed prostitution as a source of government revenue, are still 'institutions,' even while the five noble qualities of the Japanese character — bravery, loyalty, alertness, thoroughness and self-control,— charm the world. With Ito as exponent of Japan's purely cultural creed, and Okuma's plea that the Biblical type of noble life will never be out of date, the author concludes that the present is the critical period of this sturdy young nation's life. Shall Okuma's advice to welcome the Christian missionaries and their book and message, or Ito's, to accept the materialism of the West and virtually ignore its religions, be taken? Upon the answer to this question, says Dr. Scherer, depends the future manhood of Japan. The style of the book is clear, straightforward, and marked by ease and poise. It is the book for the hour; for the chief problems about Japan just now concern her real purpose and moral force.

It is a good thing for Japan, standing as the vanguard of Asia, to have native as well as alien interpreters. Heretofore, strangers who see but the surface of things have been rather voluble in explaining to the world the causes and meaning of the re-birth of Japan. Now, however, we have sons of the soil speaking of these matters with authority. Already a respectable company of Japanese writers of English are uttering their plea and defense, their vindication and explanation,—Nitobé, Suyematsu, Kaneko, Adachi, and the Okakura brothers. One of these latter, Kakuzo, has written on 'The Awakening of Japan,' and the other, whose work is now under review, has essayed to unveil the mysteries and potencies of the Japanese spirit. This book is not so strong or original as 'The Awakening of Japan,' but it seems to do more justice to the work and influence of Buddhism as the mother and nurse of Japanese civilization. The Introduction, by Mr. George Meredith, need not concern an American very seriously, though Mr. Meredith shows that the foolish talk of the Yellow Peril is, inthe light of the revelations of this work, simply fatuous. These 'Spartans in fight, Stoics in grief' will not be inflated to the point of insanity by the success of their arms.

This book owes its existence to the suggestions of Mr. Martin White, whose keen interest in comparative sociology led to the opening of special courses for its investigation in the University of London. In its literary form, it is the reproduction and expansion of the lecture delivered there by its author, it having no table of contents or index, the matter forming in itself one uninterrupted chapter.

After naming some of the scholars who have helped the Japanese both to know and to express themselves, the author passes on to the question of the origin of his people. Like most Japanese, he will not acknowledge the Ainu, a straight-eyed and big-nosed white race, whose hairiness has been somewhat exaggerated, to be in part progenitors of the present Japanese race. He does not seem to be acquainted with the researches of Dr. Batchelor, who finds in the Ainu language (not 'Aino,' which means dog's offspring) a near relative to the Aryan family. American ladies will be sorry to learn, what nevertheless is entirely true, that straight eyes and eyebrows make a very bad impression on the Japanese, suggesting weakness, lasciviousness, and so on. Blue eyes and blond hair are extraordinary, in no favorable sense of the term. Brief and on the whole brilliant analyses of the original mental pabulum of the Japanese, as furnished by Confucianism, Taoism, and Buddhism, are given; but the author frankly confesses, what all students know, that the Japanese are not a people with much aptitude for deep metaphysical ways of thinking. No Kant or Schopenhauer is likely to be produced in Japan, where even the leaders have the easy contentment of men of action. The canon of Buddhism has never been translated into the vernacular, and the abstruse conceptions of India and China were received just as they were preached, being quickly generalized and turned into so many working principles. In a word, the Japanese are a very practical, matter-of-fact people. Even true ancestor-worship,— though the author does not acknowledge it,—is of Chinese, not native, origin. Imported from China, this cult was immediately turned into a political engine. The author shows many signs of having read Nitobé well. He acknowledges Japan's large indebtedness to the Zen sect of Buddhism, especially in treating of Bushido, which he exploits handsomely. It is most delightful and refreshing to find a Japanese writer who, while stalwart in maintaining Yamato Damashii (really Japanese wit, not valor, rather than Chinese learning), winds up with a sentence like this: 'We feel it a most agreeable duty gratefully to acknowledge our immense obligation to the nations of the West.'

WILLIAM ELLIOT GRIFFIS.

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**The Carnegie Library of Pittsburgh has just published an 'Annotated Catalogue of Books Used in the Home Libraries and Reading Clubs Conducted by the Children's Department.' The arrangement is by subjects, and there is an index of authors and titles.**

## Recent American Poetry.*

The 'Poems, Lyric and Dramatic' of Miss Ethel Louise Cox are of singularly fine quality. We will begin to justify this assertion by quoting the lyric called 'Sleep.'

'Soft fall upon mine eyelids, gentle Sleep,
Like rain of roses! though I wake to weep,
Quiet my heart!
'Bring on thy wings that peace that day denies,
The dewy balm that with the morrow flies;
And then depart!
'Love hath its own sweet joy and dear delight:
And Thought its aery blisses, fancy light!
Dearer thou art!'

The inspiration of this song seems to come from Shelley, and it is of him that we are reminded upon many other pages, particularly on those that contain a 'Prometheus' fragment in dramatic form. Thus for example, speaks the Voice of the Earth in the poem just named:

'Within my dreams I stir! I hear afar
Aërial voices singing! tones divine!
Yet heard I, trembling to my shuddering heart,
An awful voice of anguish! agony
Of him born of my fertile bosom, loved
Of Earth, the Titan. O let me no more
Those fearful murmurs hearken from the heights,
The solitary mountains! Keener grows
The ancient pain of Earth!'

This extract, besides being an echo of Shelley, also illustrates the author's predilection for classical themes, which are predominant among those of which she sings. And we find in some of these classical studies many signs of the influence of still another poet — not a greater, but one more difficult of imitation. Here are the closing verses of the poem entitled 'Lethe':

'Sighs
Shook the pale lilies at her breast; once more
She raised the dewy cup within her palms,
The limped water sparkled at its brim,
"Drink!" said she softly — then tears fell within
The chalice, mingling with the crystal draught!'

This has the very accent of Landor, and might easily pass for an extract from the 'Hellenics.' The pure and wistful Landorian note is sustained in many of these pieces, which reproduce in really wonderful fashion his classic grace and restraint, with its sense of evanescent beauty and of 'tears in mortal things.' 'Persephone in Hades' is not too long for us to quote.

'Drooping upon her throne, Persephone
Eyed with dim looks the brooding darkness near;
And heard the river eddies rippling led
To misty banks of amaranth and pale
Lilies of faint Elysium; and her heart
Passioned for meads of Enna, flower-sweet!
Young buds, and dewy flowers, and the dome
Of the blue skies, the faint star of the morn,
Clear drops of dew, the song of soaring birds
In the white dawn, and odor-breathing winds;
Dreaming, she listened for voices of nymphs
In pleasant vales, and river lawns. Beside
Her, leaned dark Pluto, and his trembling words
Whispered her close and sweet, were all unheard;
With promise of fair flowers as she lost
'Neath kinder skies — rose leaf and daffodil!
Of all the splendors of the halcyon earth —
So she would lift her fainting head! and 'neath
His kiss, the last flower clinging to her locks —
Sole coronal of lone Persephone!
Fell, with a shower of loose, odorous leaves.'

We must make one more quotation, not this time to illustrate a thesis, but simply for the sake of the beauty embodied in these verses on 'Mutability.'

'We prize but what we lose! Could the spring stay,
With its pure skies, perfumes, and rose, alway,
Nor burn to summer bright — stayed that fair star,
A-tremble in the evening hush afar,
Fixed in mild splendor in the purple sky!
Would our hearts leap with the May morn? or sigh
With passion for that one white sphere? so fair,
O youth, wild white swan of Life's sea! would'st e'er
Be, if we knew not that on some green day
Thou would'st flee far, on faery seas away,
To visionary lands, and meadows deep
In fabled asphodel, and mists of sleep?'

The inclusion by Miss Cox of the word 'dramatic' in the title of her book would be justified by the classical poems alone, many of which are dramatic in spirit if not in form. But a more literal justification is offered by the lengthy dramatic scene of 'The Combat with the Dragon' which closes the collection. This work, however, is much less impressive than the poems which precede it in what must, taken as a whole, be considered a noteworthy volume of verse.

'The Shoes That Danced, and Other Poems,' by Miss Anna Hempstead Branch, is the second collection of verse published by this writer. The somewhat singular title of the volume belongs to the opening piece, which is a dramatic sketch in blank verse of unusual quality, having Watteau for its central figure. Miss

* Poems, Lyric and Dramatic. By Ethel Louise Cox. Boston: Richard G. Badger.

The Shoes that Danced, and Other Poems. By Anna Hempstead Branch. Boston: Houghton, Mifflin, & Co.

The Place of My Desire, and Other Poems. By Edith Colby Banfield. Boston: Little, Brown, & Co.

The Palace of the Heart, and Other Poems of Love. By Pattie Williams Gee. Boston: Richard G. Badger.

Odes and Elegies. By Clinton Scollard. Clinton, N. Y.: George William Browning.

The First Wardens. Poems by William J. Neidig. New York: The Macmillan Co.

Songs from the Silent Land. By Louis Vernon Ledoux. New York: Brentano's.

Words for Music. A Symphonic Series. By William Wells Newell. Boston: Small, Maynard, & Co.

Later Poems. By John White Chadwick. Boston: Houghton, Mifflin, & Co.

The Ninth Paradise. Life-Verses New and Old. By James H. West. Boston: The James H. West Co.

The Fleeing Nymph, and Other Verse. By Lloyd Mifflin. Boston: Small, Maynard & Co.

Love Sonnets to Ermingarde. By Edward O. Jackson. Boston: Richard G. Badger.

Pipes and Timbrels. By W. J. Henderson. Boston: Richard G. Badger.

A Pageant of Life. By Gamaliel Bradford, Jr. Boston: Richard G. Badger.

The Haunted Temple, and Other Poems. By Edward Doyle. New York: The Knickerbocker Press.

From Crypt and Choir. By Louis Alexander Robertson. San Francisco: A. M. Robertson.

Branch's work exhibits a mind saturated with English poetry — particularly its *naïve* older forms — and prettily echoes a variety of manners. It is touched with mysticism, and has considerable imaginative reach. Many of the pieces are marred by obscurity and an obvious straining for effect. A few verses from 'Under the Trees' may be quoted:

'The wonderful, strong, angelic trees,
With their blowing locks and their bared great knees
And nourishing bosoms, shout all together
And rush and rock through the glad wild weather.

'They are so old they teach me,
With their strong hands they reach me,
Into their breast my soul they take,
And keep me there for wisdom's sake.

'They teach me little prayers;
To-day I am their child;
The sweet breath of their innocent airs
Blows through me strange and wild.

'So many things they know,
So learned with the ebb and flow
By which the seasons come and go.
Still the forefather stands
With unforgetting eyes,
Forever holding in his tranquil hands
The fruit that makes us wise.'

Miss Edith Colby Banfield, whose brief life came to an end two years ago, had published a few poems in the magazines, but the bulk of the work now collected into a volume was left in manuscript. These poems have been published just as they were found among her papers, and, in spite of the lack of polish which marks some of them, they are deserving of this perpetuation. How high was the writer's ideal may be seen in the sonnet called 'In Poetry's High Tower.'

'Up in this belfry tower of poetry
I flee disquiet and the vexing things
Left far and dim below. 'Mid fluttering wings
I overlook the city under me,
I see the morning break upon the sea,
And watch the westward spires where evening clings:
Yea, this old bell, obedient that rings,
I even waken, halt and tremblingly.
Could I but ring it as blind Milton rung,
I would not need to see the morning light;
What sounds would issue from its mighty tongue,
More strong than death, more comforting than sight!
Ah, let no weakling think he can regain
One single peal of that triumphant strain!'

Since a full half of Miss Banfield's work consists of sonnets, we will quote another poem in this form, to illustrate the simple sincerity of her work, and its directness of expression. 'Land and Sea' is the title.

'Unto His peoples God hath given the land,
And there allows their petty ownerships,
Their little acres and asundered strips
Of titled earth, whereon their homes may stand;
But He the sea reserveth in His hand,
And all the waters thereunto that flow;
The ships thereon are free to come and go
By His sole sufferance; strand to farthest strand
The continents like documents reveal
Man's superscription and his countersign
Traced on them legibly from line to line;
But like a hidden scroll the sea doth bear
The single stamp of God's great signet-seal
Nor could he break it, who should even dare!'

Miss Pattie Williams Gee's 'The Palace of the Heart, and Other Poems of Love' is a thin volume of short pieces inspired mainly by religious fervor. A set of couplets called 'Pax Vobiscum' may serve us for an example.

'If I could know your heart's supreme desire,
If I could pierce through its devouring fire,
Where this, unscorched, lies quivering, white and clear,
Its consummation would I wish you, dear.
But since these eyes may not behold the place
Which shrines your anguish—nor the void space,
The empty chamber, flame-swept, phantom-wrought,
For which your soul has bargained, sold and bought,
Take thou the yearning of my own heart's core:—
God's soundless peace enfold you evermore,
Soothing the troubled Presence with its balm,
Filling the empty chamber with its calm!—
Such peace be yours, dear, while the evening nears,
Sweetening and deepening with the dying years!'

A rather striking poem, different in theme from the others, is the 'Mater Mea Carolina,' which celebrates the heroism and devotion of North Carolina during the Civil War.

We have at hand another of the charming little books, published in limited editions, into which Mr. Clinton Scollard collects his poems. There are more than a dozen of these volumes altogether, and the production of the poet flows on with sustained energy. The present book contains longer pieces than usual. They are calles 'Odes and Elegies,' and are seven in number. One of them, a Phi Beta Kappa tribute to the memory of General Lawton, yields for quotation this fine passage:

'Many there be who watch with grieved eyes,
And brows aflush with shame,
What they deem sacrilege in freedom's name,
And the mad warping of our destinies;
Feeling no thrill exultant in them rise,
Howe'er beneath the sultry Luzon skies
Our armies triumph, but a sense of blame.
If ours the trespass, even as we sowed,
And still are sowing, shall the reaping be!
But who can follow this swift warrior's road,
Resistless as the surge of the gray sea,
And not be moved that we can claim the man
As type of what we name—American!
And ah, the blinding pity of it all,
If we be smirching with a guilty red
The purity of Liberty's fountain-head,
That through our error such an one should fall!'

'The Dreamers' is the opening poem in this collection, and one of the best, although to our thinking too liberally sprinkled with indiscriminately-chosen proper names. To this 'The March of the Ideal' is a companion ode. Of another, President McKinley is the subject, and Keats of still another. The remaining two, 'The Stars of Morning,' and 'The Oriskany' are nature-poems in their main inspiration. Mr. Scollard's work sometimes seems labored, but he has imagination and lofty idealism for fairly steadfast companions, and they prompt him to an utterance which is usually worthy of his theme.

The following sonnet, entitled 'Sea Burial,' is selected from 'The First Wardens,' a volume of poems by Mr. William J. Neidig:

'A winding sheet, a broadside for the brave,
A light on the blue sea one instant known,
A work unfinished—Where his dust was strewn
Is no more battle. Sea-moss shades his grave;
Coolness of coral spans his pearl-strewn cave;
Nor Pharaoh's vaults more deaf to the sands blown,
Nor silk cocoons more soft in Maytime grown,
Before the summer frees the textile slave!
O give me, Star, my rest beneath the sea!
There let me lie, and let the deaf swells roll,
Or craggy cliffs, like belfries wild and free,
In palpitating peals my requiem toll!
But grant me first my work may finished be:
No sap-wood, when the axe strikes through the boll!'

It will be seen from this example that Mr. Neidig is a poet who speaks with his own voice, and knows how to give vigorous expression to a fairly imaginative conception. In this case, also, the thought is clear-cut, and little of the meaning is left in doubt. We cannot say as much, however, for most of the fellow-poems, which cultivate obscurity to an extent which is not permissible. Strained-for effects are apt to be effects missed, and much of Mr. Neidig's verse, for all its originality and unquestionably poetic diction, makes too hard reading to fulfil the proper function of poetry. Yet we would not seem ungrateful for an offering whose fashion is so far beyond the average mechanical verse of the day, with its endless echoes and imitations.

Mr. Louis Vernon Ledoux's 'Songs from the Silent Land' are, according to the author's classification, grouped as poems of life, love, nature, and thought. The category of love may be illustrated by this irregular but beautiful sonnet:

'Since this is true: that thou dost love me, dear;
That thou wilt stoop my life to sanctify;
That thou wilt raise me now ere youth shall die,
Above my twilight shadows, deep and drear,
That I may reach the purer region high
Where thou dost dwell, and ever still be near
Thy side, and ever hear thy singing, clear
And sweet as song of seraph in the sky:

My love will teach me all that thou has known
Of God and life, that I may catch through thee
Prophetic glimpses of His truth and grace;
And watch in thee His semblance, clearly shown,
Till in the sunlight of eternity,
I come, at last to meet Him face to face.'

The following nature-picture may fitly exemplify another of the categories:

'In golden and scarlet pomp of Fall,
Sabled with cedars the valley lay;
With darkling storm-clouds over all,
Save here and there where a gleaming ray
From the sun, like a molten sword of fire,
Slanting fell from the flaming sphere,
Where the hidden light of the world's desire
Is throned in the golden atmosphere.
The river browned with a recent rain,
With crested ridges of white-capped foam,
Heedless of beauty in hill and plain,
Eagerly swept to its ocean home.
The azure mountains far away
Majestic rose neath the dark gray sky,
Pinnacled clear on the verge of day,
Steadfast, immutable, calm and high;
Till a silent cloud of silver snow
Passed like a veil o'er the domes of blue,
And the sun behind in a sudden glow
Colored its edge with a fervid hue.'

These two examples show Mr. Ledoux to have refined sensibilities and something of the poetic vision; they are fairly representative of a body of work that is finished in execution and uniformly pleasing.

Mr. William Wells Newell's 'Symphonic Series' of 'Words for Music' is in part the republication of a collection first published ten years ago. It is a volume of brief lyrics of nature and life, and this 'Love Thought' is a fairly typical specimen.

'The lake art thou, beloved,
When the sunrise dawneth o'er;
My thoughts, they are water-lilies,
That float and blow by the shore.

'The forest art thou, beloved,
Full leafy in warm July;
My thoughts, they are crimson roses,
That twine and blossom by.

'The heaven art thou, beloved,
All holy at still midnight;
My thoughts, they are stars of summer,
That beam with a peaceful light.'

The most noticeable fault of the pieces is found in the frequent omission of articles and other small words necessary to the construction. This constitutes a rather irritating mannerism which the writer would do well to avoid.

The 'Later Poems' of the late John White Chadwick have been garnered into a volume by the writer's widow, and constitute a pleasing addition to our store of occasional and memorial verse. Mr. Chadwick was always happily inspired when called upon to add the grace of poetry to some celebration, or to pay tribute to some departed friend. These verses on Bryant will illustrate his quality:

'He loved the vales, the woods, the streams,
The mountains cheered his loftier mind;
The winds their summits nurtured found
His soul as free and unconfined.

'A deeper joy his song instilled
For every flower that gems the sod;
He looked through Nature's trembling veil,
And saw the face of Nature's God.

'Yet more the press of busy men
Allured him than the forest aisle,
And more the strife with public ill
Than ever the blue heaven's smile.

'Wherever right her flag unfurled,
And justice showed a better way,
And truth and freedom spurned the night,
And hailed the burnished spears of day,—

'There was his place, and there he made
His voice a clarion ringing clear
To rouse the sleepers, wake the dead,
And stay the faint with hope and cheer.'

If Bryant stood ever on the side of righteousness, this his latest singer was also steadfast in the good old American faith, as his 'Timeo Danaos' sonnet may witness.

'Art proud, my country, that these mighty ones,
Wearing the jeweled splendor of old days,
Come bringing prodigality of praise
To thee amid thy light of westering suns;

Bidding their blaring trumpets and their guns
Salute thee, late into their crooked ways
Now fallen; to their sorrow and amaze,
Blood of whose hearts the ancient honor runs?

'Nay, fear them rather, for they cry with glee,
"She has become as one of us, who gave
All that she had to set a people free:
She wears our image—she that loved the slave!"
Fear them, for there is blood upon their hands,
And on their heads the curse of ruined lands.'

We may also commend to the attention of our modern imperialists the verses which comment, in caustic accents, upon President Roosevelt's remark that 'there was not enough of the last war to go round.'

'The Ninth Paradise' is a title suggested by these verses from the Arabic:

'In the nine heavens are eight Paradises:
Where is the ninth one? In the human breast.

'Rather, O man! lack those eight Paradises
Than be without the ninth one in thy breast.'

This thought is expanded into 'Thyself Within,' the first piece in a collection of poems by Mr. James H. West.

'Amid the ceaseless loss and change
Of time and friends and all below,—
(O things we love! how swift ye go!
O things that are! how new and strange!)—
Ah, whither shall our spirits range
A more eternal life to know!

'In Syria, Ind, or Egypt sought,
One answer only have the years
Sent down to banish doubts and fears:—
*Within thyself* must Heaven be caught
And captive held,—or all is tears!
For this saints died and martyrs fought.

'Thyself within! Thyself within!
O soul! find here thy strength, thy peace.
Pray not that loss and change may cease,—
Pray, rather, higher heights to win!
Thy spirit's heavenward wings release,
And soar thee where thou art akin!'

The fine spirituality of these lines is dominant throughout the volume which they thus fittingly preface. Mr. West's poems breathe a gentle and exalted idealism; they question the shows of life that they may search out its deeper meanings; and they rest upon a firm basis of faith in the 'far-off divine event' toward which mankind is slowly groping its way. They have the inspiration of Tennyson and of Emerson in their acceptance of the present as an earnest for the future.

'O humankind! from hills where darkness hides,
From lands of old where lava-torrents hum,
Down riverways tumultuous thou has come,—
With yet small lodgment found where grain abides.
How slow the centuries! how blind the guides!
The multitude — how deaf and halt and dumb!
Yet steadily Love's wealth adds sum to sum,
And age by age the flood of Wrong subsides.'

Mr. Lloyd Mifflin, whom we know best by his carefully-chiselled sonnets, is also an adept in other lyrical measures, as may be seen in his latest volume. 'The Fleeing Nymph and Other Verse,' although it comprises nearly fifty pieces, includes only three sonnets out of the entire number. There is much delicate art in these songs, and they are freighted with a rich burden of thought. We quote a pair of quatrains called 'Reproachful Ghosts.'

'As glittering galleons, scornful of the shore,
Bound for the Fortunate Isles with favoring breeze,
Sink ere they reach their goal, and ever more
Phantom the dim mid-seas:

'So, for the ports unknown, at lift of sun,
We sail afar with flaunting pennon high;
Life whelms us, and the ghosts of deeds undone
Stalk in our evening sky.'

Mr. Edward O. Jackson's 'Love Sonnets to Ermingarde' are exactly one hundred in number, and their recipient has reason to be proud of the imagery and emotion which she evokes in the soul of her poet. It is the Shakesperian model that Mr. Jackson follows, both as to form and to diction, as the following pretty affectation will illustrate:

'Creep on, proud time, adown the sightless track
Of centuries and wallowing nations wrecked,
Heap on deceased life oblivion's black,
And bring all things to an annulled effect:
Yea, Time, thou treacherous traitor of deceit,
That seem'st to give what thou dost take away,
Here I predict thy ignomy's defeat,
And all thy cruel crimes in hate array:
Thou canst not, with thy false adulterate spite,
Take from my Love's flame one superfluous beam
Of glory's guerdon of eternal light
Which to posterity shall ever gleam —
For why?—My lines shall flout thy foul dismay,
And in my lines my Love shall win the day.'

The well-known musical critic, Mr. W. J. Henderson, has published a volume of verse entitled, as becomes the author's vocation, 'Pipes and Timbrels.' It includes sonnets, lyrics, and studies in smoothly-cadenced blank verse. We quote 'A December Night.'

'The steel blue Vega slopes adown the west,
Beyond the ghostly hills and shadowed stream,
Downward to unfathomable rest,
Sweeter than silence, dearer than a dream.

'The armèd Perseus follows in her train
Hard by Andromeda, whose cohorts glide,
Like solemn music through a cloistered lane,
Adown the west with the celestial bride.

'O'erhead roll Taurus and the Pleiad band
Along the hollows of the heavenly deep;
Orion follows with his flaming brand,
That smites the curtain of the eye to sleep.

'So moves the shining army of the night
Across the front of space, serene, profound,
Till Sirius floods the east with master light,
And lo! the king of all the stars is crowned.'

One section of Mr. Henderson,s volume is devoted, as might be expected, to poems upon musical subjects. Among them is an interesting transcript of the Seventh Symphony, whereof the Allegretto runs as follows:

'Shall death avail, love,
Death cold and pale, love?
Shall we now quail, love
We that are one?
Here where we lave, love,
In passion's wave, love;
Is there a grave, love,
Out of the sun?
Ah, do not weep, love;
We two shall sleep, love,
Wrapped in that deep, love,
When life is run.'

A series of fifty-five sonnets, having epochs, ideals, and personalities for their themes, constituting a sort of fragmentary *Culturgeschichte* in verse, is the work of Mr. Gamaliel Bradford, Jr., and is called 'A Pageant of Life.' We select 'The Renaissance' for our illustration.

'After the dreary night of blood and grief,
A crimson dawn of joy and splendor flowed
Out of the East, and touched the dark abode
Of stupid, low-browed priest and feudal thief.
All Europe woke and sighed with sweet relief,
Wondered and watched, while clear and clearer glowed
Old loveliness, which neither storms corrode
Nor years can dim, though thick with gross belief.

Then sudden poured the fount of beauty forth,
Gorgeous with color, rich with phrase and rhyme,
Packed close with human love and hate intense;
It purpled east, and west, and south, and north,
Splendid with varying hues in every clime,
A carnival of passion and of sense.'

Besides these, and other, sonnets, Mr. Bradford's volume gives us some charming lyrics, a deeply-sympathetic poem placed upon the lips of Leopardi, and two successful translations from that world-wearied singer.

A daring and somewhat unregulated imagination is the chief characteristic of 'The Haunted Temple, and Other Poems,' by Mr. Edward Doyle. The titular piece is a long composition in stanzas which embody a sort of allegorical vision of the place of lost souls. We may best exemplify Mr. Doyle's poetic quality by means of his sonnet on 'The Jews in Russia.'

'From town and village to a wood, stript bare,
As they of their possessions, see them throng.
Above them grows a cloud: it moves along,
As flee they from the circling wolf pack's glare.
Is it the Brocken-Shadow of despair,
The looming of their life of cruel wrong
For countless ages? No; their faith is strong
In their Jehovah; that huge cloud is prayer.

A flash of light, and black the despot lies.
What thunder round the world! 'Tis transport's strain
Proclaiming loud: "No righteous prayer is vain.
No God-imploring tears are lost; they rise
Into a cloud, and in the sky remain
Till they draw lightning from Jehovah's eyes."'

Mr. Doyle has the misfortune of being blind, for which his inward vision is perhaps all the clearer.

Last on our list comes a little book, 'From Crypt and Choir,' by Mr. Louis Alexander Robertson, whose earlier volumes we have read with much pleasure. We quote the preparatory poem, which gives to the volume its title.

'From crypt and choir these rhymes are penned,
For grief and gladness in them blend.
There is a cell beneath Song's fane
Where many a prisoner of pain
Hath found the Muse his closest friend.

Above his couch she comes to bend,
She teaches him to make and mend
The psalm he sues her to obtain
From crypt and choir.

She makes the organ's thunder rend
His raftered roof; the tones descend
And flood the dungeon with their strain;
But unto her he turns to gain
The calmer chords she loves to lend
From crypt and choir.'

Mr. Robertson, besides writing excellent sonnets, easily manipulates the ballads and other intricate forms, and gives us finished verse which often rises to a high level of imagination.

WILLIAM MORTON PAYNE.

## BRIEFS ON NEW BOOKS.

*Early years of the Royal Academy*

The Royal Academy of Arts in London is a peculiar institution in many respects. It is, to quote the words of a note written by one of its former presidents, 'a private institution under the patronage and protection of the king, existing by his will and pleasure, communicating immediately with His Majesty, submitting all its laws and proceedings to his sanction, and responsible only to his Majesty for the manner in which its concerns are administered.' It is under the control of the crown, yet has to give no account of itself to Parliament or to any of the state departments. While doing a work of national importance, it has no subsidy from the government. If in financial difficulties it might by precedent expect assistance from the sovereign (it has not received such aid since 1780) but could claim nothing from the Treasury. The president has access to the king to consult him on all matters affecting the interests of the government of the institution. It has been in existence less than a century and a half, but its career has been eminently successful. By maintaining a free school for art students under the direction of leading artists, it has played a significant part in art education, and it has been for many years recognized as the governing influence in art matters in England. Although restricted from the beginning in its membership to forty Academicians and twenty Associates, there were upon its rolls down to 1904 the names of a hundred and thirty-five Academicians,—painters, architects, and sculptors,—including the most noted names in the annals of British art. All these things considered, a history of the Royal Academy should be a valuable contribution to the history of art in England. Such a history was undertaken by the late J. E. Hodgson, R.A., and Frederick A. Eaton, Secretary of the Academy, and received further assistance subsequent to the death of Mr. Hodgson from Charles Leslie, R.A. The handsome volume which is the result of this collaboration, 'The Royal Academy and its Members, 1768-1830' (imported by Scribner), although rich in historical material, illustrations, and appendices, and containing valuable biographical sketches, fails to give that view of art-development which the reader would naturally be led to expect. It gives the annals of the Academy during the administrations of but three of its presidents, Sir Joshua Reynolds, Benjamin West, and Sir Thomas Lawrence, and closes abruptly with the death of Lawrence in 1830. Its biographical sketches of Academicians and Associates during those administrations tell us more of the lives of their subjects

than of their art, and confirm the reader in the opinion that the later seventy years of the history of the Royal Academy and of British Art,—the period of Millais, of Lord Leighton, of Alma-Tadema, and others,—is a far more glorious period than that of Reynolds, of Gainsborough, and of Turner. The chapters relating to the genesis of the Academy are not lacking in interest, but it is apparent that the artists of those earlier days did not experience the psalmist's blessedness of dwelling together in unity, and their petty jealousies and disputes were scarcely worthy of perpetuation in a history related to that of the development of a nation's art.

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*FitzGerald as an English man of letters.* Somewhat out of his element, in a way that is half-amusing, half-pathetic, must Edward FitzGerald appear to his friends when they see him clothed in the uniform of the 'English Men of Letters' series (Macmillan). Judged by English-men-of-letters standards, he was bound to receive some rather hard knocks; and Mr. A. C. Benson, his biographer, has not spared him. Anything like hearty praise is accorded only to the Omar quatrains and the Letters, and in that order. Apart from his one masterpiece of translation, or paraphrase, poor E. F. G. is sharply called to order for taking such liberties with the works of others,—works for the understanding of which Mr. Benson questions the translator's philological equipment. While not unappreciative of FitzGerald's unique quality, the author indulges in regrets that he had not done this or that, or been something other than he was. 'It is to be wished,' he says, referring to the early love-affair with Caroline Crabbe, 'that this romance had had a normal ending.' But what likelihood of any Rubáiyát or Letters from a normalized family-man FitzGerald? Regret is expressed, or implied here and there, that FitzGerald had not the energy to rouse himself from his dilettanteism, his gentle pessimism, his dreamy inactivity. The foibles were, in this case, of the very essence of the man. Mr. Benson is now and then self-contradictory. We are told that though FitzGerald admired his friends generously, 'he also took severe account of their faults. . . . He did not think a friend a poet because he happened to write verses, or an artist because he painted pictures.' Yet we read elsewhere that he 'started with a predisposition to admire the work of those he loved, not only for its intrinsic merits, but because it was a part of them'; and 'it is obvious that FitzGerald's later views of Carlyle, and even of his writings, were much modified by their friendship.' Again, 'the unpardonable sins to FitzGerald were uncouthness and slovenliness'; but later slovenliness is designated as one of his primary failings, and 'it was not a superficial sloppiness; it penetrated the mind and character as well.' Of the translator's excuse for certain omissions in the 'Œdipus Tyrannus,' Mr. Benson says, 'the defence would only be valid if FitzGerald had thrown the plot overboard and constructed a play of his own on the same plot,'—a puzzling combination of rejection and retention. A good illustration of the way tradition grows occurs in the description of John FitzGerald, of whom we read that 'when he preached, or even when he listened to sermons, he was accustomed to remove certain articles of dress, such as boots and stockings . . . to make himself quite comfortable.' This appears to be an amplification of Mr. Thomas Wright's statement that as a preliminary to his pulpit discourse the eccentric preacher 'would even remove a boot.' This new life of FitzGerald, of whom we already have two biographies, not to mention the autobiographic Letters, meets no crying need. The literary strictures, however just, seem not exactly called for in 'Old Fitz's' case; and all else is a twice-told tale.

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*Chapters on New England celebrities.* Mr. Frank Preston Stearns's pleasant collection of 'Cambridge Sketches' (Lippincott) contains many true things that are not new and doubtless do not aim at novelty, and also some new things that are not true however unintentional their falsity. For example, the author says of Lowell that in the law 'he succeeded as well as youthful attorneys commonly do,' and that during the ten years following his marriage to Maria White 'he worked hard and lived economically, earning what he could by the law, and what he could not by magazine writing.' But Scudder gives a very different account, which Lowell's published letters tend to confirm. The young poet seems never to have entered seriously on the practice of the law, and we are distinctly told that in those first months of his married life—the winter he and Maria spent in Philadelphia—his only earnings were from his pen, and that on his return to Cambridge the next summer he abandoned all pretense of following the law. Again, we read, 'The trochaic metre in which "Hiawatha" is written would seem to have been his [Longfellow's] own invention.' Surely Mr. Stearns has not forgotten the critics' senseless outcry against Longfellow for appropriating metre as well as incidents from the 'Kalevala.' That the Finnish epic suggested the metre, the American poet made no secret. Of Longfellow it is further said, 'As a master of verse he has no English rival since Spenser'—which at least the Tennysonians will dispute. A centennial tribute to Bronson Alcott records among other things that 'to the last he would never touch animal food.' But Mrs. Rebecca Harding Davis has recently told us, in her 'Bits of Gossip,' with what hearty relish the good man attacked a sirloin of beef at Hawthorne's table, as a prelude to the praises of vegetarianism. The chapter on Dr. Holmes asserts that 'the essence of humor consists in a contrast which places the object or person compared at a disadvantage.' Is not this rather sarcasm, or ridicule? Humor, which Thackeray defines as a mixture of love and wit, is not primarily ill-natured. The author is not quite careful enough in his grammar. He writes, 'It is doubtful if Cranch ever laid awake over his work,' and, speaking of one of Cranch's landscapes, 'I think it must have been painted an-

terior to his sojourn in Rome.' 'Anteriorly to' would have been grammatically correct; but why this strange contortion when 'before' is all that is meant? 'An Italian lazzaroni' astonishes the reader — in the 'Leaves from a Roman Diary,' too. Misprints are numerous. At the bottom of page 329 there is a hopeless muddle involving several lines. While the book contains much agreeable reading matter and a number of good portraits, its chapter on George L. Stearns, the author's father, is its only noteworthy contribution to biography.

*A readable volume on Thomas Moore.* One of the latest additions to the 'English Men of Letters' series (Macmillan) is Mr. Stephen Gwynn's volume on Thomas Moore. In style and lucidity of exposition, the book amply sustains the character of the well-known series edited by Mr. John Morley. The author has succeeded well in presenting the poet's engaging personality. For this he has drawn freely upon Moore's own writings and correspondence and the letters of contemporaries. We are given a satisfactory view of the poet's domestic life, his relations with his publishers, in which he is always a model of honor, and his relations with the public men of his day. Among these, Lord John Russell, who became Prime Minister in 1847, five years before Moore's death, was perhaps the poet's most intimate friend and his chief biographer. Mr. Gwynn's book is compact with information and well-balanced criticism. During the poet's lifetime his lyric verse was in great vogue. This was true of the 'Odes of Anacreon,' his first published work, as well as of the much more famous Irish Melodies. The poet's personal magnetism had much to do with the popularity of his verse. Moore travelled much, and was a social favorite. He was a charming singer of his own Irish songs. But the fatal fluency of his composition stamped the seal of transitoriness upon much that he wrote. Outside of the 'Irish Melodies,' he wrote very little lyric verse that has not already evaporated. Mr. Gwynn attributes the fading of 'Lalla Rookh,' Moore's most pretentious poetic effort, to 'work done against the grain, and relying for its success on the secondary qualities of elaborate finish, profusion of ornament, and variety of interest.' The development of his interest in themes requiring prose treatment wrought a depressing effect upon his muse. His prose taste turned in the direction of biography, and he wrote successful lives of Sheridan, Byron, and Lord Fitzgerald, the famous Irish revolutionist. He wrote also a four-volume history of Ireland. His life of Byron, says Mr. Gwynn, has 'been more read than any biography in the language, with the single exception of Boswell's.' The 'General Appreciation,' forming Mr. Gwynn's last chapter, is a good piece of literary criticism. Moore's originality as a metrical artist is given as his chief distinction in poetry. His skill in rhythmical invention and stanzaic variety is shown in the remarkable success with which he reproduced Irish folk-songs in English metre. Interesting side-lights are thrown on Moore's relations with Byron, Scott, and Leigh Hunt. Mr. Gwynn's volume shows a well-proportioned use of his abundant materials, and he has given a sincere and readable study of a very interesting poetic personality. A complete bibliography of Moore's works is a valuable feature of the book.

*An interesting character-study of Beethoven.* Mr. George Alexander Fischer has given us a new character-study of Beethoven (Dodd, Mead & Co.) which is perhaps the most rational, convincing, shrewd, and sympathetic estimate yet made. It is a valuable book to the student of music, for its brilliancy as well as its depth of analysis, besides its mass of information. The author shows us that Beethoven is the 'philosopher of music,' that in his work the philosophic spirit comes to the fore, and that his genius as a musician is affiliated with a broad mental scope, an altruistic spirit, which enabled him to address the intellect of mankind. The events and influences of his life, and their part in determining the character of his compositions, are followed throughout his career, so that Mr. Fischer's work becomes at once a biography and a musical criticism. As a corollary, he outlines Wagner's indebtedness to Beethoven: 'Beethoven, in Wagner's estimation, is a landmark in music, just as Shakespeare is in literature, as Jesus or Buddha in religion. He is the central figure; all others are but radii emanating from him. To Beethoven was it given to express clearly what the others could but dimly perceive. The relation of men like Bach or Handel toward Beethoven, Wagner held to be analogous to that of the prophets toward Jesus; namely, one of expectancy. The art reached its culmination in Beethoven. This is Wagner's summary of the significance of Beethoven's work, and he proclaimed it continually from the housetops. It was in some sort a religious exercise to him to make propaganda for the master to whom he felt himself so deeply indebted. The burden of his utterances on the subject of the musician's art is, "A greater than I exists. It is Beethoven."' Wagner's achievement, according to Mr. Fischer, can be attributed in part to a certain quality of intellectual receptivity, by virtue of which he was enabled to appropriate to himself the genius of the two of his predecessors for whom he had a special affinity,—Shakespeare and Beethoven, who served him as models.

*Classical revival in Education.* A new contribution to the discussion of Classical Training comes from the Knickerbocker Press (Putnam) in the form of five collected addresses by Professor Sidney G. Ashmore, of Union College. The plea is to the general reader, with the aim of persuading him to devote some part of his time, however small, 'to upholding the interests of a cause that is without doubt a losing one just at the present time.' As this is a scientific age, Professor Ashmore seeks to put his argument on a scientific basis. The results of the investigation of specialists in education, he maintains, 'justify the inference that mental growth and expansion are conditioned by, and are

directly dependent on, the development of the brain; that each form of mental activity has its origin in those nerve centres of the brain which are expressly assigned by nature to the function or activity in question; that the development of the concept centres is greatly aided through the formal study of language, and that the language most admirably suited to this purpose is Latin.' Under the freedom of the elective system so widely prevalent at present, we are not quite sure that such an argument can have much to do with determining the proportion of any given class which shall elect Latin. A demonstration that the Latin section of any given class will develope a larger proportion of successful quarter-backs, pitchers, etc., would be much more likely to show practical results in the direction of the author's purpose. He is certainly right in his opinion that the Latin is preëminently a logical language, and fitted to develope the logical faculty in those who study it; but we are not quite sure that Latin teachers generally secure results in this line at all commensurate with the possibilities. Perhaps the newly-formed Classical Association of the Middle West and South, with its avowed intention to get nearer to the work of the teacher than has been the case with the American Philological Association, is to be the medium of a genuine Classical revival.

## *BRIEFER MENTION.*

Mr. B. H. Blackwell, Oxford, publishes 'Byways in the Classics,' by Mr. Hugh E. P. Platt. This is a reproduction (with much additional matter) of Mr. Platt's little book of a year or so ago entitled 'Alia.' It consists of jottings from the note-book of a lover of the classics, and includes a great many Greek and Latin parallels to modern proverbial and colloquial phrases, besides mottoes for various uses, and an interesting collection of classical quotations in modern political oratory. The book is a medley, of course, but one in which scholars will delight, and which they will also find useful as a treasure-house of apt illustrations for literary uses.

'The Gray Brethren, and Other Fragments in Prose and Verse,' published by Messrs. E. P. Dutton & Co., is a posthumous book by the writer who called herself 'Michael Fairless,' and who was chiefly known by two books called 'The Roadmender' and 'The Gathering of Brother Hilarius.' The present volume, like its predecessors, is marked by an exquisite simplicity of diction and a delicacy of spiritual insight that are far out of the common. Its contents consist of short stories, sketches, and bits of verse, with a group of four fairy-tales at the end. The story of 'The Dreadful Griffin' is one of the very nicest fairy tales that we have ever read.

The Vassar Brothers Institute, Poughkeepsie, publish a reprint, in facsimile, of 'The Debates and Proceedings of the Convention of the State of New York, June 17, 1778.' This was the convention that met at Poughkeepsie to consider the ratification of the Constitution, and a complete report of the proceedings was taken in shorthand. Students of the critical period of American history will welcome this republication of a rare volume having great documentary value.

## NOTES.

Messrs. D. C. Heath & Co. publish 'The Principles of Rhetoric,' by Miss Elizabeth H. Spalding.

'Elementary Algebra,' by Mr. Walter R. Marsh, is one of the recent school publications of Messrs. Charles Scribners' Sons.

'Sound and Motion in Wordsworth's Poetry,' by Miss May Tomlinson, is a pamphlet published in the 'Brochure' series issued by the Poet-Lore Co.

'Japanese for Daily Use,' by Messrs. E. P. Prentys and Kametaro Sasamoto, is a vest-pocket book for travellers, published by Mr. William R. Jenkins.

'Roses and How to Grow Them' is published by Messrs. Doubleday, Page & Co., as the first volume of 'The Garden Library,' a new and commendable enterprise of that house.

'A Colony of Emigrés in Canada, 1798-1816,' by Miss Lucy Elizabeth Textor, is a publication of the University of Toronto, in the series of studies in history and economics issued by that institute.

The 'Harvard Lectures on the Revival of Learning,' delivered last April under the Lane endowment by Professor John Edwin Sandys, have been published in a neat volume by the Cambridge University Press (The Macmillan Co.).

Students of literary criticism will be glad to have the 'Select Translations from Scaliger's Poetics' which Professor F. M. Padelford has just published is a volume of the 'Yale Studies in English.' This pamphlet may be had from Messrs. Henry Holt & Co.

Messrs. L. C. Page & Co. are the publishers of a new 'Cabinet' edition of Disraeli's 'Vivian Grey,' 'Coningsby,' 'Sybil,' and 'Tancred,' which four novels are now collectively entitled 'Young England.' They are edited, with introductions, by Mr. Bernard N. Langdon-Davies, and illustrated by Mr. Byam Shaw.

Mr. Inazo Nitobe's 'Bushido, the Soul of Japan' is published in a revised edition, with an introduction by Dr. William Elliott Griffis, by the Messrs. Putnam. This little book has had a remarkably good fortune, having run into a sixth edition in the Japanese reprint, besides being translated into a number of European and Asiatic languages.

An important addition to the 'Trail Makers' series of Americana published by Messrs. A. S. Barnes & Co., is Mr. A. F. Bandelier's edition of the 'Relacion' of Cabeza de Vaca, translated by Miss Fanny Bandelier. The volume includes a certain amount of supplementary matter, besides a conjectural map.

Mr. Henry Frowde has published two volumes of extracts from the 'Studies in History and Jurisprudence' of Mr. James Bryce. One of these volumes gives us a reprint of six chapters of that work under the general title of 'Constitutions' while the other reproduces the single chapter on 'Marriage and Divorce.' The author has written special introductions for both volumes.

'A First View of English Literature,' by Professors W. V. Moody and R. M. Lovett, is a simplified form of their 'History of English Literature,' with the addition of portraits, and of suggestions for both teacher and student. We commend particularly the 'Review Outline' which follows each chapter of the book. In point of style, accuracy, and soundness of judgment, this book is highly meritorious and deserves a hearty welcome.

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## *LITERARY PERSPECTIVE.*

We have been a good deal surprised to notice that the reviewers of current literature, in newspapers and even in professedly literary journals, have very generally discussed Dr. Brandes's 'Naturalism in England' as if it were a new book. We have seen it receive column after column of comment, bestowing praise or censure according to the whim of the particular writer, but saying not a word to indicate the fact that the book is now thirty years old. In a few instances, this neglect is probably due to sheer ignorance; in the others, it must be set down to a hazy notion that bringing an old foreign book to the attention of the English public somehow makes it a new one. Similarly, we have just had heralded as a new book, and will soon have reviewed as such, Mr. Swinburne's novelette in epistolary form, called 'A Year's Letters,' and published serially as far back as 1877, as all Swinburnians know. In this case, there seems to have been a deliberate attempt to deceive the public into expecting a newly-written book instead of the reprint of an old one.

Leaving aside the question of ethics which is raised by these misleading practices, there is a critical question involved in them of the first importance. The time has long gone by when it was thought that a piece of literature might be adequately discussed by the application of abstract principles without making any reference to the circumstances under which it was produced. Taine taught us the futility of that proceeding very thoroughly, even if himself blind to other necessary aspects of criticism. How ridiculous then it is to discuss the book of Dr. Brandes, itself only an intermediate section of a larger treatise, without allowing all the time for the fact that it was the work of an impetuous young man, written from the point of view of Continental radicalism, and at a date when the period of English literature with which it deals had not been taken up in any adequate kind of way by critics to the manner born. Examined in the light of these facts, the book becomes illuminating; if they are ignored, it misses its proper effect. And so with Mr. Swinburne's satirical presentment of English society in the mid-Victorian period, the reader who does not keep constantly in mind the time of its writing and the age of its writer will find it to have little meaning. Yet we expect during the next few weeks to read many reviews of the book making no mention of these essential facts, and open to the implication, at least, of assuming that it offers a view of present-day society as mirrored in the mind of a sage of seventy or thereabouts.

It is necessary, not only for the understanding of a book, but also for its enjoyment, to take into account the time, place, and *milieu* of its production. This is the formula which

Taine gave us, and the process may be more succinctly designated as viewing the book in perspective. It is true that some works, by the universality of their appeal, by their foundation upon the eternal verities of the spiritual life, may make a direct and powerful impression upon the untutored mind, and seem to have little need of historical illumination. Unschooled adults, and even children, may feel much of the truth and beauty of Isaiah, or of Homer, or of Shakespeare, for to this truth many autobiographies and confessions bear witness. In such books, soul speaks to soul, eschewing the intermediary of the trained and critical intellect; the utterance, for its essential message, might be that of a contemporary. Nevertheless, it must be allowed that the serious student, even of these universal books, gets a far fuller and richer comprehension of their contents, and a reward in proportion to the extent of his historical realization of their origin. In a word, the truer the perspective in which he views them, the better is he prepared to sound their meaning and sympathize with the life which they portray.

It may be urged, *per contra,* that a *naïve* joy in the masterpieces of world-literature is more genuine than one that comes from conscious study, and there is no doubt that the edge of appreciation may be dulled by too curious an inquiry into particulars. This process, in gaining one perspective, runs the risk of losing another. If it be carried to the point of pedantry — and the danger of carrying it that far is by no means imaginary in these days of a Teutonized higher education — the student of literature will lose sight of the wood for the trees, and the trees will prove to be a particularly thorny and repellant growth of linguistics, and archæology, and philosophical phrase-mongering. To change our metaphor, the one who studies literature in this spirit will be apt to miss its flower, and find, when he would pluck it, that it has gone to seed. A better reward than this may be had with far less of application and wearisome constraint.

But this consideration does not seriously impair our original thesis, which is that the satisfactions, intellectual, æsthetic, and ethical, obtainable from the great productions of literature are immeasurably enhanced by the cultivation of that historical sense which alone makes it possible to view these productions in their right relations. The thing to avoid is the microscopic habit, not the general broadening of vision. One cannot know too much about Isaiah, or Homer, or Shakespeare, but the knowledge must be interpreted in a large and liberal fashion, the fashion of Arnold, or of Symonds, or of Swinburne. And it must be knowledge of the sort that goes to the making of *Culturgeschichte,* not of the sort that leads to the multiplication of monographs by German specialists.

If our general position is sound as far as it concerns the great prophetic and poetic voices of humanity, whose speech, in some sense, transcends the bounds of time and space, how much more cogent must the argument be when applied to writers of more temporal influence and fame. With such writers the pressure of the time counts for so much that unless we take it somewhat fully into account their work is almost unintelligible, or at least so alien to our modern ways of thinking as to seem lifeless. To take a few examples from English literature alone, how much we must read between the lines, how much we must know of past political and social conditions, of intellectual outlook and literary fashion, to perceive the glow of vitality in such writers as Spenser and Donne, as Dryden and Swift, or even to feel the ardor with which the eager spirits of the later eighteenth century hailed the dawn of the revolutionary epoch. The springs whence flowed the power of these writers are sealed to us unless we have in some degree placed ourselves abreast the general stream of tendency to which their ideals were affluent.

We might put the case in a very concrete form by asking why FitzGerald thought so much of Crabbe. His enthusiastic devotion to the Rector of Trowbridge was certainly more than a whim or a personal idiosyncrasy, and as certainly it was not due to the pride of discovery or exploitation which impels a certain type of critic to make, as Mr. Saintsbury puts it, 'a remarkably dull Italian into a god, and great but not rationally great Frenchman into a compound of Shakespeare and Plato.' The real answer to the question must be, of course, that FitzGerald, partly on account of his personal relations with the poet's family, and partly on account of his intimate knowledge of Crabbe's life and circumstances, and of the aspects of the old English life that he depicted with such minute truth and marvellous fidelity, was enabled to view his work with a sympathetic understanding utterly impossible to the casual reader, and thus to penetrate to the innermost secret of its vitality.

This illustration of the comprehension of literature that comes from seeing it in its proper perspective may be paralleled in many other cases. It explains to us Charles Lamb's delight in Elizabethan dramatists and seventeenth century worthies, William Morris's joy in mediæval romance, and Austin Dobson's appreciation of the artificial writings of the eighteenth century. It explains also the interest

which the most obscure and neglected of poets may acquire in the eyes of the modern editor and commentator, who makes it his business, not to discuss him in the dry light of abstract criticism, but to view him in his habit as he lived. It may be said that there are three main elements in the appreciation of literature. There is first the æsthetic element, which asks for nothing more than sheer beauty of expression. Then there is the ethical element, which requires wisdom to be concealed within the form of beauty, and has ever an eye to the bearing of literature upon conduct. Finally, there is the historical element, which if we bring also to our study, may not only enhance the other two, but may provide us with an additional pleasure of its own. And this pleasure, although not the deepest that literature affords, is probably the one easiest of access and most widely realized, for it lies well within the reach of those whose senses are imperfectly attuned to the finer manifestations of the poetic spirit.

## *COMMUNICATIONS.*

### AMERICAN AND ENGLISH COLLEGE TRAINING.

(To the Editor of THE DIAL.)

Will you allow me a few words touching the position of Mr. Nixon on Oxford education, as set forth in the leading article in your issue of July 16, and the comments thereon by Colonel Higginson in your issue of August 1. It seems to me that there is a fundamental difference between the view-point of our young Americans at Oxford, and that of Colonel Higginson; and I am strengthened in this belief by reading letters from a Rhodes beneficiary who is a fellow-townsman. I think that our young men at Oxford are dealing less with education in the strict letter sense than with educational literary reading; while Colonel Higginson sees only the rigid letter. They talk of what Englishmen know of Dante and his times; and Colonel Higginson tells us how readily he can find well-equipped translators of French and Spanish. But these differing views are certainly to be expected, because they are the views of persons of differing periods of time. No man by taking thought can so add to his mental stature as to give him a generation-wide view in front, and an equal range behind; and the age qualification cuts off the view of the young men over the backward road.

But to be more concrete. It is the belief of many of us that the education of the average American college man is scrimped in general history; and this being the case, he lacks something like a keel to his literary ship. I will not try to elaborate this, for it would take too much space, and probably it is unnecessary; but if I say that those who have little knowledge of a past age will, as a rule, take little interest in the human products of that age, I shall outline my meaning.

But if this be so, whose fault is it? That of the American age, which wants to see the end straight ahead on the track, or else will not bother with the means. Education that does not lead by the shortest and best-lighted road to a definite object is called merely education for education's sake, and the young American will have none of it. To put in his storehouse a stock of mental goods that he merely may want, and is not sure to want, is to him a waste of both time and storage. And in the last analysis it is but too often found that the mental goods must have a market value in dollars. To this literally golden vision the poor college can oppose only a protest; for everybody is stronger (not wiser) than anybody, and the millions believe in the vision.

But yet this better knowledge of history is practical enough, if only it is carefully considered; and the practical Englishman knows it. Without it, there is no straight-edge by which to measure great impending events. When the Spanish war was on, the man who knew not history talked of tons and guns, and showed us that our navy was but little stronger than the other; but the man of historic knowledge quietly said that if we could so maul the English in 1812, and if the English in turn had beaten the French, and if these again were certainly better sea-fighters than the Spanish, why, unless the advance of mechanics had been in Spain's favor rather than ours, we ought to beat. It hadn't, and we accordingly ought to have won 'hands down'; and we did so win.

Let us listen, then, to the discoveries our Rhodes men are making with respect and reasonable credence. We are sure they are honest, and they are talking from things learned on the spot.

F. H. COSTELLO.

*Bangor, Maine, Aug. 12, 1905.*

### PAUL JONES AS A HERO IN FICTION.

(To the Editor of THE DIAL.)

At this period of reawakened interest in Paul Jones and his services for America, it may be fitting to recall that when Fenimore Cooper decided to write a romance of the sea, more than eighty years ago, he chose as his hero and mysterious 'Pilot' this adventurous 'Man without a Country.' The cruise of 'The Ranger' and the subsequent events in the life of Paul Jones, interwoven with fanciful episodes, gave plot to this first American story of the sea. 'The Pilot,' as fiction, has the faults of prolixity and unevenness found in all of Cooper's work; but it contains two or three vigorous passages of shipwreck and storm that have not been surpassed in later tales of nautical adventure. In the mystery-shrouded Pilot of the German Ocean, guiding in safety the 'Ariel' amid shoals and reefs, and assisting with shrewd daring in the clandestine mission of the American frigate, Cooper has made a vivid character, with distinguishing features of manner

and dress which carefully conform to the historical Paul Jones. Amid the excitement of officers and crew, he keeps his unruffled aspect of authority, 'like a man who not only felt that everything depended upon himself, but that he was equal to the emergency.' The occasional passages of introduction in the earlier chapters expand, as the story progresses, by both direct and subtle allusions, to a portrayal of the violent yet restrained passions of the man, his wild ambitions and fierce resentments, and his romantic and often distorted conceptions of glory.

Cooper's Paul Jones is a strong character, with sufficient mystery to sustain and enhance the interest of the story. The intrusion of a romance in his life, and the love-passages, do not add to the vigor of the portraiture, but they do produce a medium through which the hero attempts to vindicate his tragic and seemingly treasonous career. As Alice Dunscombe reproaches her lover with disloyalty to the land of his birth, she only repeats the censure which his own time and later years have uttered against this man whose marvellous prowess and ambition were perverted from their legitimate service and rewards. In answer to her condemnation, Paul Jones makes his defense to posterity: 'My name has been sounded, and that in no gentle strains, when a whole people have quailed at it,—the craven, cowardly wretches flying before the man they had wronged. I have lived to bear the banner of the new Republic proudly in sight of the three kingdoms, when practised skill and equal arms have in vain struggled to pluck it down. Full twenty times have I met the hirelings of your prince in open battle, fighting ever manfully under that flag which was first raised to the breeze by my own hands, and which, I thank my God, I have never seen lowered an inch; but with no one act of cowardice or private wrong in all that service can I reproach myself; and yet, how am I rewarded? The tongue of the vile calumniator is keener than the sword of the warrior, and leaves a more indelible scar. Envy and jealousy robbed me of my just dues and of more than half my glory. They call me pirate! If I have claim to the name, it was furnished by the paltry outfit of my friends rather than by any act towards my enemies!'

There seems almost specific forecast of this day of rehabilitation of his character in the hero's later words: 'The truth must be finally known; and when that hour shall come, they will say, he was a faithful and gallant warrior in his day. . . . Think you that there are not pens as well as swords in America? It is a country that can form a world of itself; and why should they who inherit it look to other nations for their laws?' Many words of discriminating analysis have been spoken and writen upon this adventurer in the few weeks of revived interest in his grave and his memory. One may question, however, if a more just estimate of his character can be cited than the final tribute of Cooper, through the words of Griffith, when he learns of the death of his former pilot: 'His devotion to America proceeded from desire of distinction, his ruling passion, and perhaps a little also from resentment of some injustice which he claimed to have suffered from his own countrymen;—had he lived in times and under circumstances when his consummate knowledge of his profession, his cool, deliberate and even desperate courage could have been exercised in a regular and well-supported navy, and had the habits of his youth better fitted him to have borne meekly the honors he acquired in his age, he would have left behind him no name, in its lists, that would have descended to the latest posterity of his adopted countrymen with greater renown.'

ANNIE RUSSELL MARBLE.

*Worcester, Mass., Aug. 10, 1905.*

## The New Books.

### A RADICAL ENGLISH PARSON.*

'Heaven lies about us in our infancy, and we lie about ourselves in our old age,' quotes the Rev. W. Tuckwell in opening his 'Reminiscences of a Radical Parson.' Although overtaken, as he declares, by 'creeping septuagintiasis,' Mr. Tuckwell shows himself to be by no means in his dotage — merely in his anecdotage, a most fertile and interesting period to his readers. Rector of Waltham in Lincolnshire, and late fellow of New College, Oxford, he wields the pen of a scholar, a wit, and a gentleman, as well as of an energetic reformer and a diligent student of human nature and of social problems.

Mr. Tuckwell's entrance on the field of activity that furnishes the main theme of his book took place about 1883, when the contrast between his comfortable rectory and the squalid pigsties that sheltered so many of his flock, became too insistent and too painful to be borne in silence. A course of slumming 'under the guidance of a much beloved Unitarian minister,' and the reading of such books as George's 'Progress and Poverty' and Wallace's 'Land Nationalisation,' convinced him that 'the state of Denmark was clearly rotten,' and started the query, not to be silenced, whether possibly he was not born to help in setting it right. Thus it came about that in 1884 he found himself addressing, by request, a neighboring Liberal Association in a speech that proved to be the germ of near a thousand subsequent addresses delivered throughout England in the next two years. Defining politics as 'the science of human happiness,' and disregarding the frowns of bishops and fellow-clergymen, the hostility

*REMINISCENCES OF A RADICAL PARSON. By Rev. W. Tuckwell, M.A. With Portrait. New York: Cassell & Co.

of stiff-necked conservatism and of vested interests, and the taunts and sneers of ignorance and malice, our rector became a radical parson, the cart-tail and the platform his week-day pulpit, and the subjoined his main heads of discourse, as summarized at the close of his book, where he points out the six tasks confronting English political reformers at the present time:

'1. AGRARIAN REFORM. Only land nationalisation can relieve the congested towns, bring back the villager to the village, utilise the millions of unproductive acres in which *aurum irrepertum* undiscovered gold, is laid up for the spade which shall extract it. 2. ELECTORAL AND PARLIAMENTARY REFORM. Manhood and womanhood adult suffrage; the single and simultaneous vote, payment of members, abolition of the House of Lords. 3. LABOUR REFORM. Organisation of labour bureaux; the Conspiracy Act amended; employers' liability increased; inspectors, male and female, multiplied; compulsory arbitration (as a counsel of perfection if not an immediate enactment); a minimum wage; an eight-hours labour day. 4. LOCAL GOVERNMENT REFORM. The parish councils reconstituted; unpaid magistrates swept away; London unified. 5. ECCLESIASTICAL REFORM. The Church of England disestablished and disendowed. 6. HOME RULE FOR IRELAND; possible now, perhaps, for the first time since Mr. Parnell's retirement.'

Comment on the foregoing is not here called for, although some of the measures advocated, especially land-nationalization and a minimum wage, must seem to many either undesirable or impracticable or both.

Experiments with his own villagers on his own glebe, in the face of stupid episcopal opposition, and a tour through agricultural France, where the land monopolist is unknown since the French Revolution, demonstrated the practicability of some sort of agrarian reform, if not of his own pet scheme. Here a passage from the book itself will set forth some of the things made clear by this experiment in small farming. The lots cultivated, it should be remembered, were only two-acre, one-acre, and half-acre patches of what had before been practically waste land, and were rented at one pound sterling per acre.

'When the land had been worked for two and a half years, it seemed time to make public the results. In September, 1888, we held a harvest home tea and prize-giving. The tenants and their wives sate down on the Rectory lawn, one hundred and twenty in number, to a substantial meal, in a large tent prettily decorated, and flaunting Mazzini's motto, "For God and the people." Four prizes in money were given to the best tilled allotments in the fields at present broken up, the judge, manager of a neighboring farm, congratulating the labourers generally on the surprising excellence of their crops and the cleanliness of the land. I pointed out to our visitors, first, that they had seen acres waving with splendid corn which three years before had been a wilderness; the profit going, not to the landlord or the middleman, but straight into the pockets of the industrious labourers who created it; and, secondly, that before their eyes were instances not a few, in which working men had in their spare time, and with their wives' help, cultivated as much as two acres of ground, saving thereon from 15 l. to 18 l. a year.'

Elsewhere reference is made to the immensely increased productiveness of land thus cultivated as compared with its tillage by hired labor.

Before this, Mr. Tuckwell had been deeply interested in the extension of the franchise, and had taken an active part in the first general election (1885) under the new law. A curious and most unexpected bit of Jesuitic casuistry occurs at this point. The balloting was to be by the now well-known Australian system; but the newly-enfranchised were in many instances terrorized in advance and compelled to sign pledges that they would vote for Conservative candidates. Learning that this was being done in his own district, our author counselled the voters accordingly. 'Parliament,' he told them in a printed leaflet, 'has ordained that all votes shall be secret; that no man shall know how any one else has voted; and your duty is to carry out this law and to keep your secret faithfully. And if you have signed a paper or given a promise, not understanding this to be the case, I tell you that your signature and your promise go for nothing, and that your vote is, by the law of Parliament, still your own, to use as you think best. The Bible says, "Answer a fool according to his folly"; and so when any fool who can injure you if you refuse him asks you to sign a paper, I say, "Sign it"; to give a promise, I say, "Give it." But remember, that signature and promise both go absolutely for nothing, as being unfairly and illegally obtained, and that your vote remains your own.' The little tract containing this advice to voters was widely circulated, copied approvingly or disapprovingly by many papers, translated into Welsh, versified and set to the tune of 'Lillibullero,' and even published in American and Australian newspapers, thus being printed to the extent of several hundred thousand copies. 'Looking back calmly,' writes the author, 'after the lapse of nearly twenty years on the long-forgotten controversy as regards its moral justification, I profess myself unconvinced that I was wrong, in the exceptional circumstances which evoked it. That a majority at the time condemned me was due to the unreasoning dislike of casuistry which afflicts popular intelligence, and its confused ideas as to the nature and fundamental basis of morality. *Non enim quidquid morale est bonos mores facit.*' But perhaps the common instinct against telling an untruth or breaking a promise is not so very far wrong, after all. The little ante-election tract that thus fared so far abroad is given in an appen-

dix, together with an unpublished defense of it that was sent to the 'Times' in reply to an editorial attack.

The popular favor accorded to Mr. Tuckwell's oratorical efforts appears to have been warm from first to last. So well did he know how to touch the hearts and stir the enthusiasm of his humbler hearers that at Manchester a fervid admirer rose to declare, in Hibernian accents, that if the parson was not an Irishman he must have been born out of his native country. How the good rector's parish duties were discharged amid all this travelling and speaking, and this personal investigation of social evils, we are given no hint. Evidently he regarded the collective English poor as his parishioners; for he says: 'The misery which I encountered haunted me with a sense of guilt; I was ill at ease and self-reproachful unless when labouring to remove it. I came to understand the Pauline restlessness: "Woe is me if I preach not the gospel" — the gospel of discontent and reform — to these poor spirits in prison.' The wretched condition of a poor lad in England, as contrasted with the cheery lot and hopeful outlook of a young French peasant, is well depicted in the following:

'The English lad spends all his earnings; there is no inducement for him to save. If he puts by 40 l., he can only invest it in the savings bank, and gain from it 1 l. a year. There is no excitement in 1 l. a year. It does not stimulate to the rigid self-denial and economy involved in saving 40 l. out of 12 s. a week. He marries early. Why should he wait? He will be quite as miserable ten years hence as he is to-day. So at one or two and twenty he takes to himself a shiftless, untrained, penniless sloven; and at thirty, when the French peasant gains his Rachel after more than seven years of service, the Englishman's unkempt home is crowded with unfortunate children, to be dragged up, not brought up, on the unincreasing maximum of 12 s. a week. Naturally the youth of spirit, beginning life, and surveying these conditions all around him, leaves the country for the town. But grant him an acre of land, his own, as the park and mansion are the squire's own, so long as he pays the rent; he will at once begin to create upon it, as my allotment holders found that they could create 10 l. to 11 l. a year; will increase his take, build a cottage on it through a building society, marry by-and-by a sensible thrifty girl, who understands marketing, needlework, cooking, washing; who brings her savings to add to his, and by her management of bees, poultry, fruit, adds ten or eleven shillings a week to the income. He will extend his acreage till he becomes a farmer and abandons wage-work, or he will live in a home that is comfortable and his own, with money accumulating in the bank as a provision for old age and sickness. He will stand up alongside of the Frenchman upon equal terms, instead of blasting like a mildewed ear the presentment of his wholesome brother.'

A prophecy with which the book draws to a close tells us that 'there will be two parties in the future: the Tory, who in personal interest and defence of class, struggles to retain prerogative and supremacy; the Radical, who in the interest of the community, and from Christian motive, seeks to annihilate privilege, to end oppression, to confer upon suffering millions an equal chance of elevation and redemption. Between these two the Liberal has no place; the name can survive only as a shelter to the lukewarm and half-hearted; in the day of battle its wearers will be repudiated, alike by Radicals and Tories, as Æsop's beasts and birds united to thrust out the bats.' He adds to this interesting and not unhopeful vaticination, that the idealist turned cynic is a mournful spectacle, and that for his part he means to die as he has lived, an optimist.

The combination of scholarly polish, graceful wit, and hard common sense in the author of this veracious and on the whole convincing narrative, is very pleasing. This Oxford don of the Toynbee type (except that Toynbee was vehemently opposed to land-nationalization) appeals most winningly to the reader from the opening of the book to its close. Especially pleasing and encouraging to those of middle age and beyond is the success with which Mr. Tuckwell took up, comparatively late in life, what might seem to have been an uncongenial task. This openness to new impressions and hopefulness of new achievement cannot be too heartily commended. What is called the formation of character is too often simply the ignominous surrender to temperamental inertia, or the hopeless confinement of one's interests and activities to one or two narrow channels. Herbert Spencer's intellectual and scientific preoccupations early rendered him about as little susceptible to a large class of emotional and æsthetic appeals, including the romantic passion, as a scalene triangle. Darwin deliberately and, one almost adds, sinfully starved to death his love of poetry and of belles-lettres in general. And so we applaud our Radical Parson for his many-sidedness, progressiveness, and wide-awake open-mindedness. His voluntary labors in behalf of suffering humanity brought him into contact with many public men of note, and his recollections of some of these form a very agreeable feature of his book. The only thing one might perhaps regret in the whole volume is that he has adorned it with a frontispiece portrait of himself. Not that we are sorry to make acquaintance with his honest, alert, shrewd, inquiring face; but somehow, in the case of a living author, we are content to read his likeness in the printed page. However, the publisher may be responsible in this instance, and one of the author's stories certainly demands the portrait to give it point.

PERCY F. BICKNELL.

## The Beginnings of Our National History.*

If a soft answer turneth away wrath, surely a pleasant introduction predisposes one to enjoy a book. To invite the reader to the first volume of his 'History of the United States,' Professor Channing could hardly have found a more delightful bit of our mother-English than these quaint sentences which he draws from Foulkes Robartes:

> 'Who faulteth not, liveth not; who mendeth faults is commended: The Printer hath faulted a little; it may be the author oversighted more. Thy pain (Reader) is the least; then err not thou most by misconstruing or sharp censuring; lest thou be more uncharitable, than either of them hath been heedless: God amend and guide us all.'

It is a pleasure to say that the kindly feeling which this foreword at once excites is in general not dispelled when one reads the entire work carefully and critically.

A new history of the United States is in these days hardly a novelty; for we have 'definitive, authoritative, and inclusive narrative' histories, histories 'from original documents by associated scholars,' what we may call histories *de luxe,* — and others, nearly all constructed and published on the soundest business principles. This work of Professor Channing's, which is to be complete in eight volumes, has the distinction of being almost the only endeavor, since Bancroft's time, by a scholar of first rank, to tell, in one work and for the serious student, the whole story of American history. The first volume now appears in dignified form, without illustrations other than useful maps, — altogether *simplex munditiis.*

Into the opening chapter, which contains just twenty-five pages, is compressed all that Professor Channing has to say of the Norse discoveries, the state of Europe in the fifteenth century, and the voyages of Columbus; and the three chapters which follow comprise the narrative of Spanish, French and English exploration and settlement down to the age of the English Seamen. No separate treatment is given to the American Indians or to American Archæology; and as a result of this judicious condensation and exclusion, the remaining four-fifths of the volume treat of the English colonies from the beginning to 1660. This emphasis of English origins is maintained throughout the work, and appears in many ways. Professor Channing makes the reader see how the colonies form part of the expansion of England. English institutions which throw light on those in America are described in a manner that always holds our interest. In concluding this volume, he says:

> 'Human nature was much the same in Virginia and Massachusetts, in Maryland and Rhode Island, that it was in contemporary England. . . . . The colonists were still Englishmen in their feelings and prejudices, in their virtues and in their vices. . . . The year 1660 marks an epoch in the history of the English race, because the Restoration denoted the breaking down of the desire for reform in England and the intensifying of those forces which the Puritans had striven to overthrow. In colonial history it ended the first period in our annals. It saw a nation definitely planted in the New World (pp. 536-7).

As such an eminently sane viewpoint would lead one to expect, the general tone of this volume evidences the author's purpose to avoid bias as far as possible. He himself says that the time and place of one's birth and breeding affect the judgment; and he will understand, perhaps, that those born outside of New England cannot refrain from a genial amusement at the contrast between his matter-of-fact description of the Separatist colonization of Plymouth, and the somewhat apologetic fervor which is put into a note at the end of the chapter. 'It is to be hoped,' he says, 'that Plymouth Rock may long continue to form the theme of annual after-dinner discourses, and of more formidable set orations,' — although 'from the historian's workshop . . . the outlook is somewhat different. He sees that there never was a "landing" on Plymouth Rock or elsewhere, as described in oration or shown in painting or engraving (p. 320).' Well and good: but why refuse to apply the same rule to Virginia? and why out-Herod Alexander Brown, — who at least found a Captain John Smith to vituperate, — by omitting all reference to Smith's work in Virginia, except a statement of his arrest and a note as to the Smith controversy? Surely there may be a fairer compromise between the extremists on both sides, in an attitude toward Smith like that of Osgood in his 'American Colonies.'

It seems to us that Professor Channing, in his lucid and interesting account of the policy of Massachusetts toward those who dissented from the views of the governing minority, has explained so much that he might have added one point more. In the clearest terms he recognizes the illegality, from the English standpoint, of many of the acts of the Massachusetts authorities. He tells us, again, that the Puritans had 'not the remotest thought of founding in New England an asylum for the religiously persecuted of the earth. What they came here to do was to secure the freedom of their own consciences (p. 329).' Again, they 'were seventeenth-century English men and women, possessing the same prejudices and the same fail-

*A History of the United States. By Edward Channing. Volume I., The Planting of a Nation in the New World, 1000-1660. New York: The Macmillan Co.

ings as their brothers and sisters whom they left behind in the old land' (p. 357). Now, is it not clear that if animosity has been felt against the Puritans it is not because their actions were inconsistent with principles such as these which Professor Channing declares, but because they claimed to be something entirely *different* from their contemporaries? 'God sifted a whole nation,' said Stoughton; and New England historians have said the same thing ever since. Their early writings, as Doyle has well said, constitute not a history but a hagiology.

Returning to the general criticism of the work, let us make it clear that Professor Channing is entirely impartial in his attitude of critical questioning. As he rejects the testimony of Captain John Smith, so he omits from his text all mention of DeGorgues' revenge upon Menendez and the Spaniards. Professor Bourne, in his 'Spain in America,' p. 188, gives the story and the critical difficulties which it involves; but seems unwilling to reject it entirely. Without doubt, these omissions are determined partly by considerations of saving space: and this desire to compress may account for some exceptions to Professor Channing's usual clearness. On p. 162 it is, for example, stated categorically that —

'The Virginia Charter provided a cumbrous form of government in which there was no one-man power, but everything was confided to councils. These were five in number. First and over all, there was to be in England a Council for Virginia composed of leading men who might or might not have pecuniary interest in the affairs of the company. Then, each "colony," or "company," should have its council in England and each plantation should have its council in America.'

After reading the text of the Charter, and consulting the authorities at our disposal, we are unable to find *in the charter* provision for other than three councils, the great council in England and the local ones on the plantations. The author's note gives no explanation of this somewhat unique enumeration, but refers to the royal Instructions of the same year; and here the citation from Alexander Brown is loosely given.

Again, we are puzzled to read on page 300, with reference to the Charter of Sir Ferdinando Gorges and his associates, obtained in 1620, 'the governing body of this corporation was known as the Council for New England.' What is meant by 'governing body' we do not know, but the charter states:

'We . . . ordain . . . that from henceforth, there shall be . . . in our Towne of Plymouth, in the County of Devon, one Body politicque and corporate, which shall have perpetuall Succession, which shall consist of the Number of fourtie persons, and no more, which shall be, and shall be called and knowne by the Name the Councill established at Plymouth in the County of Devon for the planting, ruling, ordering and governing of New-England in America.'

That is, the corporation was the council, and vice versa.

Readers of recent historical literature will doubtless compare this volume of Professor Channing's with two others which cover more or less the same period. Professor Osgood's 'American Colonies in the Seventeenth Century' is far more detailed on the institutional side, and upon some points gives what seems to the reviewer a better interpretation of the documents. On the other hand, President Tyler's 'The English in America' is richer in detail of narrative, but is by comparison much less accurate in parts, — in the treatment, for example, of the Dutch colonies.

We might refer to other cases of unfortunate compression, such as the very scant discussion of Maine; but the space of this review is limited, and we should be sorry for further criticism of an adverse character to overshadow our appreciation of the high merits of the volume. Professor Channing's skilful interweaving of English and Colonial history, his excellent summing up of periods of time, the attention which he pays the questions of education, health, and social order, his judicial attitude in controverted questions such as that of the founding of Maryland, the informing bibliographical matter appended to each chapter, and the large concept of development in the Colonial period as a whole, — these are but a few points of excellence in the work. If in the volumes which follow the author shall be able to keep his balance as well as in general he does in this volume, we have no hesitation in predicting for the work in its entirety the very high regard of historical students.

St. George L. Sioussat.

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## The Natural History of Fishes.*

The study of fishes marked the beginning of the career of Louis Agassiz, the first great naturalist to whom America can lay claim. Although no treatise on ichthyology comparable to his 'Poissons Fossiles,' published in Switzerland, was produced by Agassiz in the land of his adoption, he nevertheless left a legacy of even greater consequence in a group of enthusiastic students inspired by his teaching to continue the study of the fishes of our rivers, lakes, and seas. Foremost among these fol-

*A Guide to the Study of Fishes. By David Starr Jordan. In Two Volumes, with colored frontispieces, and 427 and 507 illustrations respectively. New York: Henry Holt & Co.

lowers in the extent of his work and breadth of his ichthyological interests is David Starr Jordan, President of Leland Stanford University. Dr. Jordan's published contributions to this science already well-nigh reach the five hundred mark. The files of the serials issued by the United States National Museum, by the Bureau of Fisheries, and of numerous scientific and popular journals, attest his continuous activity for many years, and bear witness to his leadership in an ever-widening coterie of colleagues and pupils who have shared with him the arduous task of ichthyological exploration in this continent and its adjacent seas. It was inevitable, as well as most fitting, that the 'Guide to the Study of Fishes,' the most comprehensive treatise on American ichthyology, should come from his pen. What his 'Fishes of North and Middle America,' written in coöperation with Dr. Evermann, is to the systematist in ichthyology, and the 'Food and Game Fishes' by the same authors is to the sportsman and the commercial fisherman, this new work will be to the naturalist and general reader who wishes an authoritative and comprehensive discussion of this great section of the animal world, and an impartial review of the salient biological facts and theories of ichthyological science.

Although the work is limited in its subject-matter to the finny tribes, it should not be inferred that it is restricted in interest to purely ichthyological problems. No naturalist is more alert than Dr. Jordan in recognizing the broader import of the biological phenomena of his specialty. Consequently we find ichthyological data repeatedly brought to bear upon the broader problems of evolution, taxonomy, morphology, orcology, and even Sociology.

Dr. Jordan's book is encyclopædic in its scope. 'This work treats of the fish from all the varied points of view of the different branches of the study of Ichthyology. In general, all traits of the fish are discussed, those which the fish shares with other animals most briefly, those which relate to the evolution of the group and the divergence of its various classes and orders most fully. The extinct forms are restored to their place in the series and discussed along with those still extant.' The headings of the chapters are indicative of the wide range of topics included. The opening one deals with the life of the fish, based on the familiar example of the long-eared sunfish, denizen of many a fishing-hole. Succeeding chapters treat of its exterior, dissection, skeleton and the various systems of organs, its embryology and growth, instincts, habits, adaptations, colors, geographical distribution, barriers, dispersion, diseases, evolution, classification and collection. Fishes as food for man is the heading of a discriminating discussion of the relative merits of various claimants for first place among food fishes, and the palm is awarded to the little *eulachon,* or candlefish of our northwestern coast. In speaking of the methods of taking food-fishes, the author says:

'When fish are caught for pleasure or for the joy of being in the woods, recreation rises to the dignity of angling. The man who fishes, not for the good company of the woods and brooks, but to get as many fish as possible to eat or sell, is not an angler but a pot-fisher. The man who kills all the trout he can, to boast of his skill or fortune, is technically known as a trout-hog. Ethically, it is better to lie about your great catches of fine fish than to make them. For most anglers, also, it is more easy.'

The facts of ichthyology are everywhere used to illustrate and illumine the method and the path of organic evolution. The closing paragraph of Dr. Jordan's interesting discussion of the distribution of fresh-water fishes is characteristic of this tendency, as well as illustrative of his terse, direct, and trenchant style.

'The ultimate result of centuries on centuries of the restlessness of individuals is seen in the facts of geographical distribution. Only in the most general way can the history of any species be traced; but could we know it all, it would be as long and eventful a story as the history of the colonization and settlement of North America by immigrants from Europe. But by the fishes each river in America has been a hundred times discovered, its colonization a hundred times attempted. In these efforts there is no coöperation. Every individual is for himself, every struggle a struggle of life and death; for each fish is a cannibal, and to each species each member of every other species is an alien and a savage.'

Not content with the fishes that he has known, Dr. Jordan falls into the ways of some would-be naturalists and in a chapter on the mythology of fishes tells his readers of the mermaid supplied by the curio trade of the Orient, of Rondelet's monk-fish, and even of the sea-serpent, of which 'many may be seen, but none will ever be caught. The great swimming reptiles of the sea vanished at the end of Mesozoic time, and as living creatures will never be known of man.'

One of the most valuable chapters in the book is that which traces the growth of the science of ichthyology and passes critical judgment on the work of ichthyologists from Aristotle and Bloch to Wright and Zittel. Portraits of the men whose contributions have enriched the science adorn the pages of this chapter. On page 424, Professor Bashford Dean makes the following estimate of Agassiz's work on fossil fishes:

'Upon the purely scientific side, however, one must confess that the "Poissons Fossiles" is of minor importance, for the reason that as time has gone by it has been found to yield no generaliza-

tions of fundamental value. The classification of fishes advocated by Agassiz, based upon the nature of the scales, has been shown to be convenient rather than morphological. This, indeed, Agassiz appears to realize in a letter written to Humboldt; but on the other hand he regards his creation of the now discarded order of *Ganoids*, which was based upon integumental characters, as his most important contribution to the general study of ichthyology. And though there passed through his hands a series of forms more complete than has perhaps been seen by any later ichthyologist, a series which demonstrates the steps in the evolution of the various families and even orders of fishes, he is nowhere led to such important philosophical conclusions as was, for example, his contemporary, Johannes Müller. And even to his last day, in spite of the light which palæontology must have given him, he denied strenuously the truth of the doctrine of evolution, a result the more remarkable since he has even given in graphic form the geological occurrence of the various groups of fishes in a way which suggests closely a modern phylogenetic table, and since at various times he has emphasized the dictum that the history of the individual is but the epitomized history of the race.'

We are perhaps still too near the battle-ground of Darwinism to hold the perspective necessary for an impartial estimate of the combatants, especially of the antagonists of the successful doctrine. Natural selection still looms large in the landscape, overshadowing all interpretations of biological phenomena. But a cloud the size of a man's hand has arisen on the horizon. The rediscovery of Mendel's laws of hybridization, and the epoch-making Theory of Mutations of De Vries, bid fair, it seems, to challenge the weight of authority which has so long directed biological progress in one direction, and perhaps even threaten to dethrone Darwinism from its preëminence and to relegate it to a subordinate place. The discussion of the 'Theory of Mutations' may compel a reëxamination and revaluation of the zoölogical evidence upon which Agassiz based his rejection of the crude evolutionary hypotheses of Lamarck, current at the time of his earlier work on fossil fishes, and his persistent refusal in his later years to accept as overwhelming the proofs offered in behalf of natural selection. It may be noted, in passing, that Dr. Jordan retains in this present work the order of *Ganoids*.

The latter part of the first and the whole of the second volume is given up to a systematic treatment of the orders and families of fishes. Special attention is given to those which mark the probable line of descent of vertebrates through the phyllum of fishes. Indeed, Dr. Jordan goes back to the remotest ancestors to which the finny tribe can lay a valid claim, and devotes several chapters to the acorn-tongue worms and sea-squirts, the living and probably degenerate representatives of the primitive possessors of a backbone and gill-slits.

To this long catalogue of fishes Dr. Jordan brings the great and inexhaustible store of his information gathered in decades of research and an intimate knowledge both of the fishes and whatever has been written about them. No pertinent saying, no bright bit of description or cogent presentation of disputed ground, has escaped his scissors. But the best of the work is the author's own simple, direct, homely but well-balanced and comprehensive story of the fishes, making a book which is indeed, what the author hoped to make it, 'valuable to technical students, interesting to anglers and nature-lovers, and instructive to all who open its pages.'

The nine hundred illustrations, many of them original, add greatly to the interest of the reader, though some that are duplicated and others not pertinent to the contiguous pages might be omitted without serious loss. Indeed, the necessary cost of two such bulky volumes will greatly limit the usefulness of this valuable work. It is to be hoped that an abridged edition in a single volume will be prepared at a price which will permit its wider circulation and insure its admission to the libraries of many villages and high-schools, and perhaps even of some college professors who will otherwise be deprived of its information. It is also to be regretted, for bibliographical reasons, that Dr. Jordan has chosen a title already used in an eminent English treatise.

CHARLES ATWOOD KOFOID.

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## A FOURTEENTH-CENTURY STATESMAN.*

The fourteenth century is one of the great centuries of history: it was the age of Petrarch and early humanism, of 'The Divine Comedy' and 'The Canterbury Tales.' But while the revival of culture is the most prominent fact of this period, it is not the only important fact. There were activities outside the pale of art and letters that proved of immense importance to future historical writing.

A work that deals almost exclusively with the political and military phases of the period needs, then, no apology. Mr. Armitage-Smith has chosen to write a biography of one of the more prominent men of that period, 'old John of Gaunt, time-honoured Lancaster.' But his work is more than the story of a life; it tells the history of half a century of trouble and warfare, of schism in church and riot in state, of much intellectual and social unrest.

It may seem strange that the Duke of Lancaster should be chosen as the subject of such

*JOHN OF GAUNT. By Sydney Armitage-Smith. New York: Imported by Charles Scribner's Sons.

a study. He is not a well-known figure like his father Edward III. or his brother the Black Prince. He was not great in any respect except perhaps in his ambitions; but greatness is not always necessary to importance. And his activities touch more movements, more peoples, more vital interests, than those of any other statesman of that age. He was the richest and most powerful vassal in England. The leader of English armies, the chief of English diplomats, he was the son of a king, the father of a king, the father-in-law of two kings, and claimant to the crowns of Castile and Leon; he was personally known to all the rulers of Western Europe, and, what is also important, he was the friend of Chaucer and the protector of Wycliffe. It seems clear that he ought to be better known to us than he is.

It is therefore a laudable task that the author has undertaken; it is also a large task, one that requires much industry and learning. The author's sources number more than a hundred titles, and are gathered from all the nations of the western border of Europe from Scotland to Portugal. The results presented make a volume of about five hundred pages, a scholarly but also a highly interesting work. The author's English, though lacking in finish and often careless, is lucid and vigorous, and a dash of humor here and there does much to make the reading easy. Unfortunately, however, Mr. Armitage-Smith presupposes too much learning on the part of his readers: very frequently he inserts quotations from other languages, particularly from the French, into his text. These should have been translated, as fourteenth-century French is not exactly like the Parisian idiom that we learn in schools to-day. We may be able to guess the meaning at times; still, the interpretation too often remains in doubt.

After the usual introductory chapters on the family, childhood, inheritance, and military training of Prince John, the author proceeds to discuss Spanish affairs. This leads up to the invasion of Spain by the Black Prince for the purpose of replacing the fugitive king, Pedro the Cruel, on his Castilian throne. Don Pedro was soon after assassinated by his rival Enrique, and his royal rights passed to his daughter Constance, who was then with the English at Bordeaux. Two years later, in 1371, she married John of Gaunt, the Duke of Lancaster. The importance of this marriage and of the ambitious policies that grew out of it has received its first adequate treatment in this book. It has been thought that this marriage brought about the French-Spanish alliance of that time, but the author shows that it was already in existence three years before. However, it did lead to an understanding between England and Portugal, and to an invasion of France in 1373 which the author believes was to be merely a prelude to another invasion of Spain. After the failure of this expedition, John of Gaunt favored peace with the French,—not, as some have supposed, because he saw the folly of continuing the war, but because he wished to isolate Castile.

In the years immediately following, no progress was made toward the attainment of Spanish kingship. This period is largely filled with difficulties at home. The author holds that before the meeting of the 'Good Parliament' in 1376 there is no trace of that 'Lancastrian influence' that the Commons are said to have rebelled against. John of Gaunt might have remained outside the quarrel that rose between the Parliament and the royal administration; he became a party to it out of loyalty to his father's government. In his eyes, 'criticism of the administration was criticism of the crown, and the King's son was the representative of the crown and the natural champion of the court party.' Another error that the author refutes is the assertion, so often made, that the Black Prince took the opposite course on that occasion and assumed the leadership of the Commons.

During the same years, John of Gaunt appears as the protector of Wycliffe; but his interest in the reformer grew out of wholly selfish considerations. The Duke was a devout son of the Church and a firm believer in all her doctrines. He was a liberal patron of abbeys and friaries. All the outward practices that religion enjoined, he performed with punctilious care. In the popular demand for reform in Church administration, he took no interest. But he hated 'political bishops,' especially such as placed themselves in opposition to the crown. Wycliffe had some 'decided views about priests who neglected the cure of souls for the care of castles,' and the Duke thought he could use him in his fight with the spiritual lords. Summoned by the Duke, Wycliffe came to London to preach clerical reform. Later, when his enemies clamored for the heretic's life, John of Gaunt protected him, not because he sympathized with the Lollard movement, but because as a man of honor he could not desert a man who had served him and sought his protection.

Mr. Armitage-Smith is also able to throw some light on another peculiar episode from the same period, the second invasion of Castile. For sixteen years the Duke of Lancaster had claimed the crowns of Christian Spain. His policies at home and abroad had been shaped by his ambition to realize this claim. In 1386 the favorable moment seemed to have come. The answer to the puzzling question, how King

and Parliament could be induced to assist in such a hopeless undertaking, the author finds in the confused state of European politics. Furthermore, the situation in England was fast becoming unendurable; the Duke's enemies would gladly do almost anything to get him out of the country. Though the expedition was a failure, the Duke found his claim to be of considerable value after all: it secured the throne of Portugal for one of his daughters, the throne of Castile for the other, and a handsome annuity for himself.

The author devotes about fifty pages to illustrative documents, such as Lancaster's will and epitaph, his retinue, arms, seals, and the like. The book is carefully indexed and is provided with several useful maps. It also contains a few pictures, for the most part reproductions from fifteenth-century manuscripts. These have a value and interest of their own; but in the present work they serve mainly to emphasize the author's statement that 'the attempt to illustrate fourteenth-century history from contemporary sources is almost hopeless.'

LAURENCE M. LARSON.

## THE NECESSITY OF EMPIRE.*

Ten years ago, the literature of modern international politics was so limited in amount that one could make himself pretty well acquainted with it as a mere diversion; to-day it is so formidable that bibliographers are appalled by it and readers fairly swamped. The decade has been thus prolific because it has been filled with a succession of events and movements which have given every possible stimulus to people's interests in the affairs of the world at large. The Spanish-American war, the Boer war, the Boxer uprising, and the Russo-Japanese war,— not to mention a host of minor movements,— have all operated immensely to broaden the range of information and opinion of the average European or American, or even Asiatic. The magazines have done their utmost to satisfy, and at the same time further to stimulate, our craving for knowledge of the nations across seas; and from travellers, newspaper correspondents, missionaries and statesmen has come a veritable deluge of books in which to study the manners, beliefs, institutions, domestic conditions and international relations of every people on the globe.

In the midst of a vast amount of purely ephemeral literature of this sort, it is a pleasure to encounter a work which depends for its reception, not upon the momentary interests of the casual reader, but rather on the abiding zeal of the scholarly; and this, we think, may fairly be said of the volume before us for review. About three years ago the Honorable George Peel published a book under the title of 'The Enemies of England,' in which he sought to account for and to describe the international bearings of the generally admitted hostility of European powers toward the English. The grounds for this hostility he found, not in race or religion or manners or trade or envy, but rather in the persistency with which, as he claimed, England for the past eight hundred years has played the thankless rôle of 'champion of the liberties of Europe.' His idea was that from the time of Pope Innocent III. on, a series of powers,— chiefly the Papacy, Spain, Holland, and France,— had aspired to secure dominion over the continent; but that, since the success of any one of them would involve the ruin of England, she had resisted and in the end defeated the favorite project of each in turn, thereby bringing down upon herself the hatred of them all. England was thus represented as being in modern times the sole guardian of the liberties of European states and peoples against the cherished aspirations of various powers to universal dominion, even though her course was dictated admittedly by motives of self-preservation.

Mr. Peel's new volume, 'The Friends of England,' is designed to supplement the earlier one by describing in a similar way the policy of the English in the world outside Europe. It is, in short, an attempt to explain the origin and development of the Empire as distinguished from the insular state. What we find in it is in no sense a history of the Empire but simply an elucidation of what the author conceives to have been the great guiding force in the Empire's creation. Mr. Peel's theory on this important matter is interesting, and inasmuch as the burden of his book is to substantiate this theory we may be allowed to state it in his own words. In one of his characteristic summaries, he says:

> 'The Empire is the fruit of a long, deliberate, persistent, and conscious effort upon the part of our statesmen to avert the predominance of any European power. If this be so, then the policy of England, whether in the old world of Europe or in the continents without, stands explained as one coherent and consistent plan. Her maintenance of the balance of power in Europe and her construction of an empire in the outer continents have been two aspects of the same design. . . . The first proposition [maintained in this book] is that European pressure from without is the cause of the formation of the empire; the second is that European pressure from without is the main cause of its maintenance. When that pressure increases, the empire tends to be consolidated; when it diminishes, the empire tends to dissolve. Let it be added,

*THE FRIENDS OF ENGLAND. By the Hon. George Peel. New York: E. P. Dutton & Co.

however, that though this sense of common danger forms the empire's base, in our own day a true and mutual affection has flowered from this stern and stubborn root.'

The thesis to be maintained is thus clearly laid down: it was the aggressions of European powers that forced England in the sixteenth century to enter upon the work of empire-building and it is the rivalries and hostilities of these powers that has kept her at it ever since; imperial aggrandizement has been her only means of preserving her high rank among the nations. It need hardly be remarked that this view contrasts sharply with others which have been propounded by students of world politics. Sir John Seeley's idea, set forth in his lectures on the Expansion of England, has in recent years been the generally accepted one, namely, that the Empire has come to be what it is more or less by chance, without much deliberate planning or definite policy. 'We have conquered and peopled half the world,' declared the Cambridge professor, 'in a fit of absence of mind.' A second empire grew up after the loss of the American colonies 'almost in our despite,' and 'our acquisition of India was made blindly.' Mr. Chamberlain, speaking in Liverpool in January of the present year, declared: 'We have never had a colonial policy; but, somehow or other, we have been allowed to blunder into the best parts of the world.' On the other hand, the general body of opinion on the continent of Europe is that, far from being the result of chance, the Empire is the fruit of the most deliberate and calculating policy,— of a resolute and unscrupulous determination to annex any part of the globe which can be laid hold of in order to swell British commerce and enhance British power and prestige. Mr. Peel undertakes to demonstrate that neither the 'accident' theory of Seeley and Chamberlain nor the 'insatiate avarice' theory of the continental publicists affords the true explanation of the Empire's existence. To do this, and to substantiate his own opinion that the Empire has been created deliberately as a means of defense against continental rivals, he consumes half a dozen chapters with a running sketch of the development of Greater Britain from its Elizabethan beginnings to our own day. He shows how it was only under the pressure of Spanish ascendancy in the late sixteenth century (with the pressure of the French in Canada, the Portuguese in Africa, and the Dutch in the Spice Islands operating to the same end) that the English people began to realize the imperative necessity of empire. Having avoided territorial expansion as long as possible, they set to work at it only when they needs must. In Elizabethan times the efforts made were spasmodic, with the result of failure in every quarter; but in the seventeenth century 'the matter was taken definitely in hand, and as a consequence an empire was at length established on the shores and among the outlying islands of the continent of North America, in defiance of the arms and authority of Spain. Simultaneously our men of business gained for themselves, with the consent and approval of our government, a foothold for trade in Hindostan. Here, too, Spain, or more accurately Portugal, then incorporated with Spain, opposed us, and Holland, the offshoot of the Spanish empire, acted similarly.' And when, finally, commercial exploitation gave place to political domination in India, it was not accident, and not for greed of power, that the change of base was made.

'The genuine cause of the establishment of our sovereignty in India was that, during the first half of the eighteenth century and later, France appeared in overwhelming strength and the French colonies seriously threatened the English dominions in Hindostan. They resolutely attacked us; we defended ourselves for very life; as the consequence of that successful resistance India fell into our hands; the company could not hold it or organize it unaided; the government undertook the obligation. Here was neither blindness nor rapacity. The Indian empire was a legitimate organization raised by us deliberately against the forward march of our European foe'.

In this manner the whole growth of the Empire is explained. Everywhere it has been 'not for loot, but for life,' that the English have struggled so persistently for dominion. If the period from about 1815 to 1870 was one of little expansive activity,—indeed, even a time of weakening faith in the usefulness of a colonial empire,—it was only because this was an era during which Europe was recovering from the Napoleonic upheaval, and comparatively little was being done by any of the powers in the way of aggrandizement at English expense. The last thirty-five years Mr. Peel regards as an epoch of renewed pressure. 'Conscription has filled the barrack-yards of the continent; new navies dispute with us the roadway of the high seas; and, stirred by such transformations, anxiety has touched every nerve of the British race.' Hence the reorganization and extension of the Empire in this period. The two most conspicuous factors in this renewed pressure Mr. Peel thinks to be the increase in the military power of Russia and the progress made by Germany with her fleet; for 'Germany and Russia are now the claimants for the leadership of Europe, and therefore most likely to come into contact with England, the immemorial guardian of the balance of power.'

It cannot be denied that to the student of

world-politics Mr. Peel's views, as well as his methods of demonstrating them, are richly suggestive; and yet it is impossible to repress the feeling that the theory underlying them is being pushed a good deal too far. The author at the outset unfortunately assumes the attitude of an advocate pleading a case, and this at once compromises his work on the score of judiciousness. 'The Empire has been the fruit, neither of chance nor of rapine, but of a vital and overwhelming necessity.' This is the thesis, and the whole range of British imperial history is laid under contribution to prove it. The task is achieved with a considerable degree of success, because up to a certain point the thesis is easily capable of defense. The difficulty is that Mr. Peel tries to carry his views too far, and is unfortunately prone to minimize, if not wholly to neglect, everything which stands in his way. There is enough truth and enough originality in his interpretation of the Empire to have made his book an extraordinary one, if only he had not allowed this enthusiasm to get the better of his judgment. Axioms have little or no place in history, and Mr. Peel has tried to reduce the whole of British imperial history to an axiom. The building of a great empire under modern conditions is a most complicated process, and it will not do to attempt to make all of its aspects and phases square with any one motive or method. Mr. Seeley erred somewhat in this direction; the continental publicists err more; and, if the truth be told, Mr. Peel goes furthest wrong of all.

Yet 'The Friends of England' is a valuable book. It brings out a phase of imperial politics too much neglected by past writers. If one will only be on his guard against its indiscriminate generalizations, he can find in it a genuine stimulus to productive thought. In some ways the most striking portion of the work is the last two chapters, in which the interference of western peoples in the affairs of the Orient is reprobated in the language of the Chinese Ah Hok and defended from the viewpoint of Christendom.

FREDERIC AUSTIN OGG.

## MEN AND MOVEMENTS OF MODERN ENGLAND.*

The third volume of Mr. Herbert Paul's 'History of Modern England' covers the period from the death of Palmerston in 1865 to the second year of Disraeli's administration in 1876. The principal topics treated are the fall of the Russell-Gladstone ministry upon the question of an extension of the suffrage and Disraeli's famous 'education' of his party upon this subject, the disestablishment of the Irish Church, the settlement of the Alabama claims, and the successful campaign for and establishment of an adequate system of public education.

These are the topics customarily regarded as of principal importance in the period covered; but in addition much space is here given to special questions and incidents that from time to time agitated the Church of England, and occasionally excited as much noise in Parliament itself as in purely clerical circles. In fact, the reader almost finds himself at times haled back to the period of the Reformation, or to the complicated religious differences that stirred Stuart and Puritan England, yet with the distinction that in modern times in England Church questions do not determine the lines upon which political parties are formed. At first sight, the author's interest in these controversies, and the emphasis placed upon them throughout his work, appear to indicate a lack of true historical perspective; but it may well be that his purpose is to bring out, by detailing a series of Church controversies in themselves comparatively unimportant, the essential interest of Englishmen in the forms and ceremonies of their established Church. It is an attribute of the English character little understood and scarcely recognized by foreign writers, and Mr. Paul has at least made clear that the Church is in itself a living political question in parliamentary life.

No historian can hope at this early date to characterize finally so recent an historical epoch as that of which Mr. Paul is writing. It is, in fact, impossible to judge as yet as to what events of the nineteenth century have been historically important in determining England's destiny or in moulding her character. It follows, therefore, that all that is possible to offer is an accurate and readable summary of those events that have been regarded as important by contemporaries. Thus Mr. Paul's work reads at times as if it were an abstract or a compilation from some periodical publication like the 'Annual Register.' Yet it is more than this, for in the midst of his narrative the author interjects sentences, or parts of sentences, that light up the mere summary of event with flashes of individual analysis, serving to give the author's opinion of incidents and of men. These constitute the really valuable portion of the work; for Mr. Paul is a shrewd observer, has ideas of his own, and does not hesitate to express them. Whether one agrees with him or not, it is worth while to know what those opinions are.

*A HISTORY OF MODERN ENGLAND. In Five Volumes. By Herbert Paul. Volume III. New York: The Macmillan Co.

Another interesting feature of the work is the admiration expressed for and credit given to the men who did not stand at the head of political parties, though interested in politics, but who by genius and hard work had influence upon important aspects of English life. Historians are somewhat prone to eliminate from their works the lesser men of politics, though these may have rendered distinguished services to the country. But Mr. Paul, who has been a Member of Parliament and also a journalist, understands better than do the professional historians the minor influences that are constantly brought to bear upon the great leaders of parties, and gives full credit to such men as Mill in educational reform, Lord Acton in religious controversies, or Joseph Arch in forwarding the interests of the agricultural laborers. Gladstone and Disraeli naturally require much attention; but here also the author is not content with an examination of their political services merely, but expresses his own opinion of their abilities in other fields of action and of thought. England is just beginning to realize the essential genius of Disraeli, and the recent celebration of the centenary of his birth has aroused a wide-spread revival of interest in his strange character. Probably Mr. Paul is to some extent unconsciously voicing this newly arisen belief in Disraeli's greatness, when, unlike most previous writers, he neglects to damn, and sometimes even consents to praise, the illustrious Jew.

In a brief notice of the first and second volumes of this work (THE DIAL, April 16, 1904) it was said, *apropos* of the author's laudation of Peel and Free-trade, and referring to the Chamberlain policy of quasi-protection now being urged in England: 'It will be interesting to note whether Mr. Paul will attempt in the remaining volumes of his work to point a moral applicable to the present interesting political situation in England,—whether, in fact, his history is a genuine historical undertaking or a bit of political propaganda.' The present volume clearly indicates that no such propaganda is intended. Mr. Paul is offering, very successfully, a convenient and readable summary of the political events of the last fifty years; while here, much more than in the earlier volumes, he offers valuable characterizations of activities and of men not wholly concerned with the purely political field.

E. D. ADAMS.

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'Disunion Sentiment in Congress in 1794' is a quarto pamphlet published by W. H. Lowdermilk & Co., Washington. It gives in facsimile a confidential memorandum by Senator John Taylor of Virginia, written for James Madison, and left among the papers of the President. It is now edited by Mr. Gaillard Hunt.

## BRIEFS ON NEW BOOKS.

*A good book of essays for the hammock.*

Of the mob of gentlemen who write with ease, Mr. Henry W. Nevinson is one of the most facile as well as one of the most entertaining. In his 'Books and Personalities' (John Lane) he assures the reader at the outset that he has 'included only such subjects as are quite familiar to everyone who cares for literature at all,' and that every name dealt with 'is regarded with admiration, and sometimes even with personal affection, by nearly all readers.' It is indeed pleasant to read the essayist's graceful and often witty discourse on subjects endeared by familiarity; but how many, we wonder, on both sides of the Atlantic, can call themselves admirers and lovers of old Jocelin of Brakelond, or of that priest of the slums, Father Dolling, who died three years ago, or of the Irish poets Clarence Mangan and 'A. E.'? These and other men and things are discussed in Mr. Nevinson's brief chapters, of which he tells us that many have already appeared in periodicals. He writes in a brisk, self-confident, effective way, with no lack of plausible generalizations (not based on painfully exhaustive collection of particulars) and a ready supply of apt illustrations. The odd twist given to a popular quotation is sometimes very clever in its place, as, 'Thoughts that do often lie too deep for laughter.' Himself an ardent Omarian, the essayist asserts that 'there must be hundreds of Englishmen who can say the whole of those [Fitz-Gerald's] verses by heart, without even a slip in their sequence.' Doubtless there are thousands in England and America who can repeat an occasional line or even stanza; but that hundreds could reproduce the poem verbatim, should it ever be lost, is doubtful, such havoc has an increasingly productive printing-press wrought with our memories. Our English friend betrays a curious conception of the anatomy of a certain much-dreaded American serpent, when, ever on the look-out for a striking illustration, he writes in reference to persons of vehement intolerance,—'Who has not at some time seen those rattlesnakes raise their heads and heard the tremulous threatening of their scales?' As short essays in criticism of the lighter sort, these chapters, despite a slight tendency to the dogmatic in their tone, are excellent reading.

*Social life in the Colonies of North America.*

'A little history of American life' is the descriptive sub-title which Mr. George Cary Eggleston gives to his volume entitled 'Our First Century' (A. S. Barnes & Co.). Covering only the seventeenth century of American history, it is evidently intended to be one of a series dealing with colonial life, especially in its social aspects. It is addressed to readers who are too mature for the brief textbooks on colonial history and cannot afford the expenditure of time and money necessary to read the larger histories. The author proposes to deal with our colonial fathers,—'what manner of men they were, the ideas they brought with them across the sea, the mistakes they made upon

entering upon a new life under strange conditions, the means they adopted of adjusting themselves to their new environment, the forces that gave form to their systems of government, the occupations in which they engaged, their religious beliefs, their amusements, the clothes they wore and the food they ate.' A careful reading leaves one with the impression that the novelties here set forth are to be found in a few concluding chapters, and that the larger part of the little volume is given to a re-telling of the familiar facts of colonial history, although in most charming language. The planting of the different colonies is described in chronological order, the Indian wars are treated in detail, and the struggles for the colonial charters set forth. Upon certain points the author has decided opinions. 'The little colony of Rhode Island was the only region on this great continent where any such thing as real and unrestrained religious liberty and the absolute equality of men before the law, as we now understand these things, were fully recognized.' In another chapter we are told that 'Virginia did indeed decree the banishment of dissenters from the established religion, but the decree was never very rigorously enforced. In none of the other colonies did religion so dominate the minds of men or so control their social relations as it did in the Puritan commonwealths.' An appendix contains a rather novel comparative outline of important events arranged in parallel columns for England and the different groups of colonies.

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*Biography of a musician and a gentleman.*

In his preface to the life of Joseph Joachim, the latest volume in the 'Living Masters of Music' series (John Lane), Mr. J. A. Fuller Maitland points out that it is perhaps right that panegyric should be the prevailing note of contemporary biography; it is, at all events, much easier to discount praise than blame, and one gets a far more vivid picture from the man who admires his subject, even if it be with only the foolish admiration of a Boswell, than through the atmosphere of hardly concealed invective in which some modern biographers have chosen to shroud the figure they represent. 'If superlatives are spread too thick over individuals whose ultimate position in the history of art must at present be a little uncertain, what terms are to be employed in speaking of one whose place among the immortals of music has long been an accepted fact? If the language of praise has been exhausted over a Gossec or a Steibelt, how shall we write of a Haydn or a Beethoven? But if it is difficult to find words that shall unite a judicial impartiality with adequate appreciation, it cannot be other than a grateful task to attempt to write even a short sketch of a life so full of dignity, usefulness, and beauty, as that of Joseph Joachim.' Born at Kitsee, near Pressburg, in Germany, June 28, 1831, Joachim was brought up in the Jewish faith, in which he remained until 1854, when he embraced the Christian religion. In 1844 he made his debut in England, an event which the 'Illustrated London News' thus chronicled: 'But now we come to the *dictu mirabile monstrum* in the shape of a little boy of thirteen, who perhaps is the first violin player, not only of his age, but of his *siécle*.' As a teacher, Joachim has had a long and honorable career; and his numerous compositions prove an exception to the rule that it is impossible to maintain interpretative skill at the highest level and at the same time develope creative genius. The book is eminently worthy of perusal, for in our practical worship of brilliancy we sometimes forget that character—integrity, dignity, courtesy, loyalty, and truth—is as desirable as most kinds of success. Joachim is here shown as a man with the best instincts of the scholar and the manners of a gentleman.

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*A guide to the art of index-making.*

Like all publications of the New York State Library, Miss Wheeler's book on Indexing comes to us with our confidence secure in advance. Mr. Dewey's name upon it is the seal and sign of the court of highest jurisdiction in matters of library economy and kindred arts. As a text-book for active indexers, or for classes in indexing, this pamphlet meets all requirements. Miss Wheeler's broad experience, both as indexer and teacher, has brought her system to the highest point of excellence in directness of mechanical methods and in thoroughness of description and illustration of every detail. Her literary taste, her patience and tact, her quiet discrimination and sense of proportion, contribute to produce a comprehensive and truly helpful manual. No possible question that could occur to instructor or student is carelessly discussed or neglected. From the moment of opening the book to be indexed until the time of returning the corrected proof to the printer, the author provides for every contingency, with rules, suggestions, reasons, illustrations, and some awful examples. A number of indexes of conspicuous merit are suggested for examination, and several pages of interesting and suggestive extracts from indexes of widely divergent subject-matter are given as examples of form and typographical arrangement. Needless to say, the present work is provided with an index which is in itself an admirable example of the art. The future indexer may well test his fitness for his chosen calling by a perusal of this book. He may learn that unless he can say 'blessed be drudgery' he has missed his vocation; that the price paid for the attainment of perfection in this work is the virtue of a never-ceasing patience and an eternal vigilance. But in addition he may find as reward various delightful excursions into countless worlds of thought and numberless vistas of enchantment.

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*Greek Art grammatically treated.*

Painting and sculpture, like poetry and prose, are the expression of thought in a language whose grammar must be studied in order to understand their meaning. To understand a work of art, we must consider not merely what it represents in fact, but also the conventions of the artist as determined by the period in which he lived, his school, and the range of his ideas. Hence it is that Pro-

fessor Percy Gardner, Litt.D., of Oxford, calls his handbook of the study of Greek art, 'A Grammar of Greek Art' (Macmillan). To the accidence of the Greek language he compares the simple laws in art, of relation to material, of relation to space, of balance and of proportion, unconsciously observed by the Greek artists. To syntax he compares the relation of scene to scene, of picture to myth and to literature, of sculpture and coin to history. The analogy between Greek art and Greek literature he traces still further. The Greeks borrowed from the Phœnicians and others the letters of the alphabet and used them to convey their own ideas in their own language and according to the rules of their own grammar. So they began their artistic activity by borrowing from the nations around them, or perhaps from the primitive dwellers in their own land, certain simple forms, and using them to embody their own notions of decoration, their own religious beliefs, and the tales of their ancestral heroes. By elucidating these principles of interpretation (which by the way, are not original with him) in sixteen chapters on the architecture, the sculpture, the painting and the coins of the Greeks, the learned author contributes to the series of 'Handbooks of Archæology and Antiquities' a valuable volume whose only fault is that it fails as an attempt to provide an elementary study of the subject, and presupposes considerable classical training on the part of the reader.

*The psychology of Beauty.* In 'The Psychology of Beauty' (Houghton), Miss Ethel D. Puffer attempts to formulate an æsthetic system that shall command universal acceptance and bring peace at last to the warring camps of impressionists and dogmatists, symbolists and formalists, moralists and exponents of the 'Art for Art's Sake' propaganda. Philosophy, Miss Puffer tells us, has always made the mistake of holding its theories of beauty too far aloof from the actual, the concrete instance; whereas so-called æsthetic criticism, of which recent years have been so prolific, is generally written quite without regard to any central principle, and the same sad lack of system prevails among investigators of that other modern science — the physiological psychology of æsthetic emotions. 'The Psychology of Beauty' seeks to remedy this state of things. It propounds an original æsthetic formula based upon the currently accepted theory of emotion, and explains this formula and makes it intelligible and useful by tracing its application to three of the fine arts — music, painting, and literature. Miss Puffer's method of treatment is precise and logical without being over-technical, and her development of her theme in correlated essays, each fairly independent of the others, lessens the strain upon the attention of the general reader. This is not the place to discuss the validity of Miss Puffer's conclusions, still less to enter upon the familiar contention of the possibility of an authoritative canon of taste such as she proposes to establish. We can only commend Miss Puffer's large grasp of her subject and consequent fitness for the work she has taken in hand,—a work which, because of its novel direction and its thoroughly modern methods, demand attention from students of æsthetics.

*Spanish influence on English literature.* Mr. Martin Hume, in his recent work on 'Spanish Influence on English Literature' (Lippincott's), has published a series of popular lectures without adding materially to what is already known on his subject. The two Columbia University dissertations, by Mr. Underhill on 'Spanish Literature in the England of the Tudors' and by Mr. Chandler on 'Romances of Roguery,' have treated limited portions of the subject with far greater fulness than Mr. Hume has done, and fail to include very little that is essential in his treatment. The two great periods of Spanish influence were embraced by the reigns of the Tudors and the Stuarts. If Mr. Hume had worked out the Stuart period as fully as Mr. Underhill did the Tudor period, and had then given a comprehensive view of the Spanish influence in its entirety, he would have met a much-felt want. The book, moreover, seems to be pervaded by an exaggerated sense of the importance of its thesis. Anything Spanish in English literature is unduly emphasized. Often it was only the names that were Spanish, as in Kyd's plays; yet Mr. Hume assumes this as showing strong Spanish influence. It sometimes meant only that interest in Spain was in the air. The 'Spanish Tragedy' is Spanish in nothing more than name. Since Mr. Hume has limited himself to a strictly popular treatment of his subject, one cannot but regret that he did not devote a chapter to a consideration of the real significance of the Spanish influence, what it contributed of permanent value, as in the case of the picaresque novel, as well as what was of more fleeting consequence. A broad philosophic and æsthetic view of the field would have had interest, and would not have been without value as criticism.

*New essays by Bishop Spalding.* Bishop Spalding has long since made his mark as a forceful and suggestive thinker, whether his thoughts are formulated for oral expression or solely for the printed page. The essay from which his latest volume takes its name — 'Religion and Art' (A. C. McClurg & Co.)—will doubtless provoke much dissent from the viewpoint of the artist, because of its insistence on the necessity of a distinct moral purpose in all great works of art; but he has yet to learn the very alphabet of wise reading who does not know that the most profitable lessons are often to be gained from that with which it is impossible wholly to agree. After this essay comes the address on 'Educational Ideals' which Dr. Spalding delivered before the International Congress of Arts and Sciences at St. Louis during the Exposition. The keynote of this address lies in the introductory thesis, that so far as education is concerned, the material progress of any age is merely incidental and subordinate to its intellectual, moral, and religious development. The volume contains, further, an essay on 'The Meaning of Education,' the address delivered at the

memorial services in honor of Dr. N. S. Davis, and an essay on 'Social Questions,' in which the ground is maintained that the disorders arising between capital and labor are due to a general letting down in the moral tone of society, and are therefore to be relieved by the cultivation of nobler efforts and more spiritual aims.

*Paris and the Social Revolution.*

Mr. Alvan F. Sanborn's 'Paris and the Social Revolution' (Small, Maynard & Co.) contains a descriptive history of all the revolutionary types in French society, from the red anarchist and the revolutionary socialist to the moderate Bohemians of the Latin Quarter and the advocates of advanced theories in poetry, music, and art. It does not require a large stretch of imagination to see how Zola and Mirabeau may be associated with Jean Grave and Elisée Reclus as preachers and teachers of social revolution. But when Cazin, Rodin, Charpentier,—all the leaders in French literary and artistic activity,—are included in the number, it makes the leaders look less red-handed. Mr. Sanborn's development of the revolutionary spirit in modern art, and his application of it to dozens of well-known cases, is no more interesting than his description of the declared anarchist and socialist types and tenets. The power of the chanson, the romantic figure of the wandering revolutionary or trimardeur, the bold support of party newspapers at the risk of life and freedom, the varied methods of propaganda, by example, by writing, orally,—all are well portrayed. Moreover, the humor, the sympathy, and the proportion that characterize Mr. Sanborn's attitude give color to his assertion that he is not a revolutionist, though there are moments when he 'fancies he would like to be one, it appears such an eminently satisfying state.' The book gains an added vividness and charm from the illustrations by Vaughan Trowbridge.

## NOTES.

'The Story of the Merchant of Venice,' retold for children by Miss Alice Spencer Hoffman, is published by Messrs. E. P. Dutton & Co.

'Radium Explained' is the ambitious title of a little book by Dr. W. Hampson, published by Messrs. Dodd, Mead, & Co. in the 'Practical Science Series.'

A beautifully printed volume from the press of Messrs. Houghton, Mifflin & Co. gives us 'A Bibliography of Nathaniel Hawthorne,' compiled by Miss Nina E. Browne. The work is particularly rich in references to periodical literature.

A free but exquisite translation of 'The Elegies of Tibullus' comes to us from the press of Mr. Richard G. Badger. It is the work of that ripe scholar, the Rev. Theodore C. Williams, and deserves a warm welcome from classical students and lovers of poetry alike.

'Who Was He?' by Mr. Edward Latham, is a concise dictionary of general biography, published by Messrs. E. P. Dutton & Co., who also send us a companion volume of 'Mottoes and Badges,' compiled by Mr. W. S. W. Anson. These are volumes in 'Routledge's Miniature Reference Library.'

One of the most important books of the late Edward Moran was the series of thirteen marine paintings descriptive of important events in American history, now on exhibition at the Metropolitan Museum in New York. These paintings are now reproduced in a volume, with descriptive text and commentary by Mr. Theodore Sutro, and published by the Baker & Taylor Co. The book is entitled 'Thirteen Chapters of American History,' and contains also portraits of Edward Moran and his wife, besides a memoir of the artist. The subjects of the paintings range from the landing of Leif Erikson (unhappily misprinted 'Lief') to the return of the battleships from the Spanish-American War. They constitute a collection of impressive beauty, aside from their function of illustrating some of the most striking phases of American history.

We have to chronicle the appearance of six new volumes in the 'Belles Lettres Series' of Messrs. D. C. Heath & Co. To the Old English section of the series there are now added editions of 'Juliana,' edited by Professor William Strunk; 'Judith,' edited by Professor Albert S. Cook, and 'The Battle of Malden,' with short poems from the 'Chronicle,' edited by Dr. Walter John Sedgefield. The other three volumes here to be mentioned are Robertson's 'Society' and 'Caste,' edited by Mr. T. Edgar Pemberton, Chapman's 'Bussy o' Ambois' and its sequel, edited by Professor Frederick S. Boas; and 'Selected Poems by Algernon Charles Swinburne,' edited by Dr. William Morton Payne. While the volumes of this series are primarily intended for college use, we may suggest that the issues of the more modern works provide convenient editions for the general reader and the private collector. The Swinburne volume, in particular, will be welcome to many readers as providing, in small compass and at a nominal price, a classified selection of the author's greatest poems.

## LIST OF NEW BOOKS.

[*The following list, containing 61 titles, includes books received by* THE DIAL *since its last issue.*]

### *BIOGRAPHY AND MEMOIRS.*

THE ROMANCE OF SAVOY: Victor Amadeus II. and His Stuart Bride. By the Marchesa Vitelleschi. In 2 vols., illus. in photogravure, etc., 8vo, gilt tops uncut. E. P. Dutton & Co. $7.50 net.

SAINT CATHERINE OF SIENA, as Seen in her Letters. Trans. and edited, with introduction, by Vida D. Scudder. With frontispiece, 12mo, gilt top, uncut, pp. 352. E. P. Dutton & Co. $2.50 net.

NAPOLEON: THE FIRST PHASE. Some Chapters on the Boyhood and Youth of Bonaparte, 1769-1793. By Oscar Browning, M.A. Illus. in photogravure, etc., 8vo, gilt top, uncut, pp. 316. John Lane. $2.50 net.

WOLFE AND MONTCALM. By the Abbé H. R. Casgrain. Illus. in photogravure, etc., large 8vo, gilt top, uncut, pp. 296. "The Makers of Canada." Toronto: Morang & Co., Ltd. Sold only in sets.

MARIA SOPHIA, Queen of Naples: A Continuation of "The Empress Elizabeth." By Clara Tschudi. Trans. by Ethel Harriet Hearn. With portrait in color, 8vo, uncut, pp. 232. E. P. Dutton & Co. $2.50 net.

LODOWICK CARLIELL: His Life. A Discussion of his Plays, and "The Deserving Favourite." By Charles H. Gray, Ph.D. 12mo, pp. 177. Univ. of Chicago Press. $1.50 net.

SOCRATES. By Rev. J. T. Forbes, M.A. 12mo, pp. 282. Charles Scribner's Sons. $1.25.

LIFE OF GEORGE R. SMITH, Founder of Sedalia, Mo. By Samuel Bannister Harding, Ph.D. Illus., 12mo, pp. 398. Sedalia, Mo.: Published by the author.

### *HISTORY.*

RUSSIA. By Sir Donald Mackenzie Wallace, K.C.I.E., K.C.V.O. New and enlarged edition. With portrait and maps. 8vo, gilt top, uncut, pp. 672. Henry Holt & Co. $5.

EARLY WESTERN TRAVELS, 1748-1846. Edited by Reuben Gold Thwaites, LL.D. Vol. XVII., Part IV. of James's Account of G. H. Long's Expedition. Illus., large 8vo, gilt top, uncut, pp. 308. Arthur H. Clark Co. $4 net.

FRANCE IN AMERICA. By Reuben Gold Thwaites, LL.D. Illus., 8vo, gilt top, uncut, pp. 320. Harper & Bros. $2 net.

DOCUMENTARY HISTORY OF DUNMORE'S WAR, 1774. Edited by Reuben Gold Thwaites, LL.D., and Louise Phelps Kellogg, Ph.D. Illus., 12mo, pp. 472. Madison: Wisconsin Historical Society.

## *FICTION.*

THE MEMOIRS OF AN AMERICAN CITIZEN. By Robert Herrick. Illus., 12mo. Macmillan Co. $1.50.

THE FOOL ERRANT: Being the Memoirs of Francis-Antony-Strelley, Esq., Citizen of Lucca. By Maurice Hewlett. 12mo. Macmillan Co. $1.50.

THE IMAGE IN THE SAND. By E. F. Benson. 12mo, pp. 364. J. B. Lippincott Co. $1.50.

AT THE SIGN OF THE FOX. By the author of "The Garden of a Commuter's Wife." Illus., 12mo. Macmillan Co. $1.50.

PETER'S MOTHER. By Mrs. Henry de la Pasture. 12mo, uncut, pp. 345. E. P. Dutton & Co. $1.50.

A DIGIT OF THE MOON, and other Love Stories from the Hindoo. Trans. from the original manuscripts by F. W. Bain. Illus., 12mo. G. P. Putnam's Sons. $1.50.

LOVE'S CROSS-CURRENTS: A Year's Letters. By Algernon Charles Swinburne. 12mo, pp. 245. Harper & Bros. $1.50.

BLACK BUTTERFLIES. A Novel. By Bertha St. Luz. Illus., 12mo, gilt top, uncut, pp. 337. R. F. Fenno & Co. $1.50.

A DICKER IN SOULS, and Other Stories. By Will S. Gidlery. Illus., 12mo, pp. 302. M. W. Hazen Co. $1.25.

THE HERITAGE OF UNREST. By Gwendolen Overton. 12mo, pp. 329. "Macmillan's Paper Novels" series. Macmillan Co. Paper. 25 cts.

WORKS OF ROBERT LOUIS STEVENSON, "Biographical" edition. New vols.: Virginibus Puerisque, The Black Arrow, Travels with a Donkey, The Dynamiter. 16mo, gilt tops. Charles Scribner's Sons. Per vol., $1.; limp leather, $1.25 net.

## *TRAVEL AND DESCRIPTION.*

RIFLE AND ROMANCE in the Indian Jungle. By Captain A. I. R. Glasfurd. Illus., 8vo, gilt top, uncut, pp. 404. John Lane. $4 net.

PARISIANS OUT OF DOORS. By F. Berkeley Smith. Illus., 12mo. Funk & Wagnalls Co. $1.50 net.

## *RELIGION.*

PATHS TO POWER: Central Church Sermons. By Frank W. Gunsaulus, D.D. 12mo, gilt top, uncut, pp. 362. Fleming H. Revell Co. $1.25 net.

THE NOBLEST QUEST, and Other Sermons. By Charles Bayard Mitchell, Ph.D., D.D. With portrait, 16mo, pp. 163. Jennings & Graham. 50 cts. net.

GOD AND HIS WORLD: Sermons on Evolution. By Rev. Samuel R. Calthrop, L.H.D. With frontispiece portrait, 12mo, gilt top, uncut, pp. 287. Boston: Geo. H. Ellis Co.

CHRISTUS LIBERATOR: An Outline Study of Africa. By Ellen C. Parsons, M.A. With map. 16mo, pp. 309. Macmillan Co. Paper. 30 cts. net.

## *GOVERNMENT.—ECONOMICS.—SOCIOLOGY.*

THE EVOLUTION OF AN ENGLISH TOWN. By Gordon Home. Illus. in color, etc., 8vo, gilt top, uncut, pp. 299. E. P. Dutton & Co. $3.50 net.

A HISTORY OF DIPLOMACY in the International Development of Europe. By David Jayne Hill, LL.D. Vol. I. The Struggle for Universal Empire. With maps and tables, 8vo, pp. 481. Longmans, Green & Co. $5 net.

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## *CLANNISH CRITICISM.*

The poetry of Thomas Moore has recently been brought into the foreground of critical discussion, partly by the appearance of Mr. Stephen Gwynn's contribution to the 'English Men of Letters' series, partly by the translation of a youthful volume of Dr. Georg Brandes dealing with the English poetic revival of the early nineteenth century. Both books give to Moore a higher place than may fairly be claimed for him, the reasons being, respectively, that one is the work of an Irishman, and the other the work of a foreigner. We mean by this last statement that even as well-equipped a foreign critic as Dr. Brandes can never penetrate far enough into the spirit of English poetry to appreciate its finer cadences and emotional values, but must ever remain exposed to the danger of mistaking tinkle for music, and tinsel for gold. The reviewers, naturally, have fallen afoul of these exaggerated estimates, and have pointed out their uncritical character. No less naturally, the reviewers have in turn been assailed by numbers of excited Irishmen, and a very pretty controversy has resulted.

Some score of years ago, Matthew Arnold got himself into the same sort of trouble as these reviewers, with the difference that, instead of Irishmen, he had to reckon with the complaints of Scotchmen. He had rashly attempted a strictly dispassionate analysis of the poetry of Burns, and had come to the temperate conclusion that this poetry had 'truth of matter and truth of manner, but not the accent or the poetic virtue of the highest masters.' But his aggrieved Scotch critics could never forgive him for saying that 'Burns's world of Scotch drink, Scotch religion, and Scotch manners is often a harsh, a sordid, a repulsive world,' and that a Scotchman, being used to it, 'has a tenderness for it.' In this case, as in the more recent case of Moore, the spirit of clannishness took the place of an impartial effort to get at the truth, and prejudice was invoked to the confusion of judgment.

It may well be that Arnold, in that famous essay on 'The Study of Poetry,' was not altogether fair to Burns, and it may be that our recent reviewers have not done complete justice to those qualities of Moore that have so endeared him to his compatriots, but it is obvious that the critic whose outlook is not nar-

rowed by such racial prepossessions as prevail with Scotchmen when Burns is in question, or with Irishmen when Moore is in question, is likely to be the critic whose judgment will prove finally acceptable to intelligent readers. He at least is impersonal, and they as certainly are not. The sort of eulogy that Irishmen heap upon Moore, and Scotchmen upon Burns, upon the occasion of their festive gatherings, has its value for promoting good fellowship and brightening the glow of mutual sympathy, but does not commend itself to the cooler judgment of mankind at large, or even of the participants in these love-feasts when they come to think it over with themselves.

These are but two specific illustrations of the clannish habit which is so prejudicial to the interests of rational criticism. Whenever or wherever any group of men is held together by a common bond of sympathy, the tendency to exalt their own efforts will be made manifest. The bond may be racial, or it may be the bond of a religious, social, or political organization, or it may be no stronger bond than results from contiguity and the community of material interests, but the outcome will be the same in all the cases. If the group is large enough to find literary expression, its members will instinctively unite in glorifying the product, and in reviling the captious dissenter. 'Behold what we can do' will be its vaunt, and any attempts to belittle its achievement will be set down to the score of envy on the part of the distanced rival.

The results of this clannishness are sometimes pathetically amusing. What could be more so, for example, than collections of the poets and poetry of this or that state or county, than anthologies of the gems of thought inspired by this or that religious persuasion. Let a Catholic, or a Methodist, or a Unitarian produce a book, and straightway all the voices and organs of his kind will sing its praises. Let some frontier town discover an author in its midst, and its spokesmen will promptly view themselves as denizens of the coming literary centre of the country. Tested by the even scale of criticism, these phenomena may be utterly insignificant, but the loaded scales of sectarian or provincial prejudice will show them to weigh heavily enough. The favorite preacher becomes a Chrysostom, the popular orator a Demosthenes, the budding novelist a Dickens or a Scott, the boudoir poet a Tennyson or a Keats, and all homely barnyard fowl in general become swans and peacocks and birds of paradise.

All these provincialisms and exhibitions of the clan-spirit have little enough to do with real criticism, but nevertheless they work no small amount of mischief. There is no praise so foolish that it will not be taken at its face value by readers already predisposed in favor of the work which is praised, and no writer too poor to be puffed up by such ill-judged adulation. Thus the feeble amateur is persuaded to think himself a genius, and the innocent public is practiced upon to the confusion of its sense of proportion. The effect is pernicious in both ways; it may turn a good farmer or carpenter into a bad poet or novelist, and it is sure to waste the time of many misguided readers upon productions unworthy of their attention. These literary idols of the market-place are responsible for much perversion of the true faith.

After all, these critical judgments of the clannish kind merely illustrate in an intensified form the subjective theory of criticism. If there are no such things as standards, if the individual recognizes no test of excellence save his own likes and dislikes, then these narrow or provincial opinions are amply justified. One may say of a piece of literary composition, 'It gives me pleasure, therefore it must be deserving of praise,' and it will be hard to convince him that the conclusion stands in the relation of *non sequitur* to the premise. If such a person may say further, 'It gives me pleasure, and also pleases all the others of my sort,' the argument is clinched, and there is no gainsaying the strength of the position. Yet the decision of real criticism, which may reject the work in the face of however clamorous a mob, rests, and must inevitably rest, upon a very different basis. It must rest upon the concensus of opinion, not of the group that affects the work in question, but of the trained minds here and there that bring no prejudice to their inspection, and render their verdict in a spirit of absolute intellectual detachment. It is only a judgment thus pronounced that can impose itself upon the world at large, and be registered as beyond appeal.

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## *THE TONIC OF GEORGE MEREDITH'S POETRY.*

A frequent mood with Mr. Meredith, as he greets his readers, is that of challenge. This is sometimes covertly mingled with portraiture. As he introduces Diana Warwick, Lady Blandish, Sir Willoughby, or Hippias, he seems to ask your mental attitude toward cultured or sentimental women, toward sturdy egoists or puny dyspeptics. Again, he summons you to defend, if you have the temerity, national 'graft' as unfolded in the opening chapters of 'Beauchamp's Career.' He may defy you to pass severe judgment on such a desperado patriot

as 'The Old Chartist.' Notably, in his poems, the call is to personal searching of mind and soul,—the familiar couplet of invitation to enter the enchanted Woods of Westermain, 'Ye who dare,' or the symbolic tone of 'Hard Weather,'—

> 'Interpret me the savage whirr.
> . . . . . .
> Behold the life at ease: it drifts;
> The sharpened life commands its course.'

As novelist and poet alike, Mr. Meredith often seems to deter rather than to encourage his reader's first ventures within his pages. The very difficulties of approach by tortuous and brambly by-paths may increase the zeal with which one penetrates, if he has persistence, into the innermost passages of matchless revelation. It has been asserted that his poetry is the fitting medium of entrance into his prose. Through his verse his personality, mental and spiritual, is unfolded; within his poems one may find possible interpretation for some of the most baffling enigmas of thought in his fiction. It is true that much of his poetry is more elusive, more freighted with artful metaphor than his prose. The reader is daunted by many metrical mazes in both thought and structure; yet, in spite of the dimness of direct meaning, there breathes a tonic, 'like a whiff of heather,' which nourishes brain and soul and spurs one on to reach and penetrate the veiled recesses. For the weakling in spirit, Mr. Meredith offers no heart-easing songs; for the mental dyspeptic, he has no pre-digested literary foods. His favorite men and women are normal in appetite and sleep. For sentimental women he has a fund of biting sarcasm: recall his portrayal of Mrs. Caroline Grandison who 'had relapsed upon religion and little dogs.' For healthy emotions, Mr. Meredith has poetic tribute. Sentimentality he 'would squeeze out of the world,' whether it is exampled in 'rose pink' ecstasies or 'dirty drab' naturalism. As poet and novelist, he urges a sane aspect toward life. 'Philosophy is foe of rose pink and dirty drab and their silly cancelling effects. Philosophy bids us see that we are not as pretty as rose pink, nor as repulsive as dirty drab, and instead of everlastingly shifting these barren aspects the sight of ourselves is wholesome, bearable, fructifying, finally a delight.'

In Mr. Meredith's poetic fancies and meditations, in his roadside philosophies like 'Grandfather Bridgeman' and 'Juggling Jerry,' in his varied panegyrics of nature from 'Seed-Time' to 'Spirit of Earth in Autumn,' in his tragic or idyllic love-poems from 'The Nuptials of Attila' and 'Archduchess Anne' to 'Love in the Valley,' one reads the underlying exaltation of the elemental, exercised with sane restraints. Nature, bounteous, vital, wise, is the model teacher in love, in work, in life.

> 'But not till Nature's laws and man's are one,
> Can marriage of the man and woman be.'

With fine, apt insight, Mr. Meredith adapts his nature analogies to his varied characters. Juggling Jerry finds joyful tonic in 'smells of the gorse, so nutty, gold like and warm.' The Beggar's refreshment is

> 'To lie all alone on a ragged heath,
> Where your nose isn't sniffing for bones or bear,
> But a peat-fire smells like a garden beneath.'

Suited to the romantic trend of 'Grandfather Bridgeman' is the delicate lyric of spring and of love, scarcely equalled in modern verse.

> 'The day was a van-bird of summer: the robin still piped but the blue,
> A warm and dreamy palace with voices of larks ringing thro',
> Look'd down as if wistfully eyeing the blossoms that fell from its lap;
> A day to sweeten the juices,
> A day to quicken the sap!
> All round the shadowy orchard sloped meadows in gold, and the dear
> Shy violets breathed their hearts out, the maiden breath of the year.'

Earth and man must be in perfect accord. To read Earth aright, says Mr. Meredith, to profit by its teachings, man must come into close contact with it, he must give trustful and sympathetic obedience to its laws. Earth is the true balancer of ratios of life. To one thus in alignment with Nature's laws and purposes will come healthy physical activity, normal emotions, balanced mind and hopeful spirit. That strange poem,—a modern Bacchanal, as it has well been called,—'Jump to Glory Jane,' is no mere travesty on muscular Christianity. It implies a moral as well as a comic muse. 'Jane though a jumping was a thoughtful woman,' and to her last days of happiness and trust, her creator commends each reader. On the other hand, in 'The Two Masks,' the story of Melpome and Thaleia, is found the teaching of normal desires for all humanity,—that they

> 'Strive never to outleap our human features,
> And do Right Reason's ordinance obey.'

If we bend our ears to catch the meaning of the seasons as they pass, if we sympathize with the moods of the months, fretfulness will change to serene sympathy; so shall we,

> 'Like Mother Nature,
> Kiss the season and shun regrets.'

When such a unity of spirit has been attained, the southwest wind, roaring, dashing in fury, brings a message of use and beauty no less assuring than the charm of woodland peace. To such, the dry sedges sing a spiritual song. To such, the thrush in February or the lark ascending in ravished joy in full spring-tide utters a similar strain:

'Tis love of earth that he instils!
And ever ringing up and up,
Our valley is his golden cup,
And he the wind which overflows,
To lift us with him as he goes.'

With no distinct preachment on religion, Mr. Meredith brings his doctrine of sympathy with Nature to a logical and spiritual climax. Accord with Nature's laws will bring surety of a future which is not clearly revealed in vision but is assuredly promised by the processes of Mother Earth. 'Look you with your soul, you see it.' While he asserts no spiritual entities, he emphasizes through halting mystic metres, or more simple lyrics, his comfort in a 'Right of things' here and hereafter. Looking out upon the downs and hills which surround his Surrey home, he said to a visitor, 'How can any man live near to this—near to Nature, I mean not only this beautiful inanimate Nature, but near to human nature—and not live hopefully?' In no other of his lines does the reader come so intimately in touch with the man and the poet as in 'A Faith on Trial,' the cry of the riven soul after the death of his wife, when doubt and darkness are scattered and the soul recovers its harmony with the Infinite by the chance sight of a pure white cherry blossom, awakening sacred associations with the happy and trustful years that the two souls had passed together. After an experience of a similar sort, if of diverse expression, the soul of man proclaims a future:

'Near is he to great Nature in the thought
Each changing Season intimately saith,
That nought save apparition knows the death;
To the God-lighted mind of man 'tis nought.'

With yet more direct and emphatic word speaks 'Seed-Time':

'Death is the word of a bovine day,
Know you the breast of the springing To-Be?'

Closely in accord with the modern mood in ethics and religion is Mr. Meredith's application of this faith. 'Not in idle trust but in active service will that life expend itself which interprets aright the reading of Earth. Burden-bearing becomes a joy; work is the solution of futile questionings about the whence and the whither.

'Our questions are a mortal brood,
Our work is everlasting.'

'For love we Earth, then serve we all;
Her mystic secret then is ours.'

Mr. Meredith lays less emphasis on the pure physical enjoyment of nature than does Whitman; he treats his theme with more compulsive and less intellectual force than Browning. The student of his poems, by the reverential reading of Earth, is able to find the true reading of Life; he may subscribe to a creed which inculcates vigor of body, truth of heart, harmony and serenity of soul.

ANNIE RUSSELL MARBLE.

## The New Books.

### AUTOBIOGRAPHY OF AN ENGLISH REFORMER.*

Few subjects that interested the English political and social reformers of the last half-century failed to rouse George Jacob Holyoake to action. Mr. Holyoake was a born fighter. The cause of political freedom received most of his devotion, but he seems always to have had energy enough left to shout for or against any public question of importance. His life, detailed in 'Sixty Years of an Agitator's Life,' and continued in two volumes of 'Bygones Worth Remembering,' is full of matters of vital force and interest. From the early days, when he gained fame and lost everything else as a leader of the Chartist rebellion in 1848, Mr. Holyoake has shown an individuality so strongly marked and so attractive that he has been the chosen companion of statesmen and scientists. Gladstone, Herbert Spencer, George Eliot and George Henry Lewes, Mazzini and Harriet Martineau, sought his society and his advice, and listened with pleasure and interest to his various schemes for reforming the governments of the universe and propagating 'freedom of opinion and industrial justice.' With a vanity almost childish in its frankness, Mr. Holyoake quotes Herbert Spencer's estimate of him. 'Not dwelling upon his intellectual capacity, which is high, I would emphasize my appreciation of his courage, sincerity, truthfulness, philanthropy, and unwearied perseverance. Such a combination of these qualities, it will, I think, be difficult to find.' This frank egotism is evidenced on every page of 'Bygones Worth Remembering.' There is hardly a paragraph in which 'I' is not the leading pronoun. While this gives a raciness and a personal charm to the book, it involves also a loss of perspective, due to Mr. Holyoake's persistent placing of himself in the foreground. A dozen stories at least in which Mr. Holyoake figures as chief actor are repeated almost verbatim in several chapters.

Mr. Holyoake was a man of strong prejudices. In fact, even now that he has almost reached his ninetieth year, his prejudices remain as strong as ever, and sometimes as unreasoning. Of Cobden, Gladstone, Harriet Martineau, he writes lovingly, with a distinct and *naïve* charm. His estimate of Disraeli, on the other hand, need only be compared with Mr. Bryce's recent portrait of that picturesque English

* BYGONES WORTH REMEMBERING. By George Jacob Holyoake. In two volumes. Illustrated. New York: E. P. Dutton & Co.

statesman, to make its defects apparent. Disraeli was certainly not above suspicion. He was unboundedly ambitious, selfish, inconsistent, too glittering to be solid, too clever to be wholly true. But still he was a statesman; he did not rise to power on phrases, and whatever the greatest may think of him he was and is a popular favorite, as is indicated by the fact that his birthday is more largely celebrated than any holiday of the kind in England. On that day, his statue in London is fairly buried in flowers, and the square is thronged all day with those who come to do homage to his memory. Evidently, Mr. Holyoake is judging by what he thinks should be true rather than by what is true, when he writes:

'Disraeli is a fossilized bygone to this generation; though in the political arena he was the most glittering performer of his day. The moral of this singular career, worth remembering, is that genius and versatility, animated by ambition without scruple, may attain distinction without principle. It can win national admiration, but not public affection. All it can accomplish is to leave behind a name of sinister renown.'

The most interesting and the most valuable chapter in 'Bygones Worth Remembering' is devoted to a recounting of what actually happened on the famous 10th of April, 1848. Our histories tell us of a great Chartist rebellion quelled that day through the energy, foresight, and special constables of the Duke of Wellington. The day is remembered as one of the crises of modern history, one of the picturesque failures to revive ancient bloodshed and rebellion in the name of political reform. Mr. Holyoake has a very different story to tell, with facts enough substantiating his version to raise an interesting question of validity.

'Dean Stubbs, in his interesting book on Charles Kingsley, says: "On the 10th of April, 1848, a revolution was threatened in England. One hundred thousand *armed men* were to meet on Kensington Common and thence to march to Westminster, and there to compel, by physical force if necessary, the acceptance of the People's Charter by the Houses of Parliament." Could any such a lunatical statement be written by anyone, and his friends not procure a magistrate's order for his removal to the nearest asylum? How were the "hundred thousand" to get the arms into London —if they had them? Whence were they to procure them? Where could they store them, seeing that at that time there was not a single Chartist meeting-house that was not known to be in debt, unless its rent was paid by the charity of some well-to-do sympathizer? What were muskets or pikes to do against the stone walls of the Houses of Parliament or the Bank? How were cannon to be drawn from the centre of London to Kensington Common with ample service of powder and shot? Marvellous is the history which modern Churchmen write!

'Politically speaking, London has seen no tamer day than the 10th of April, 1848. There was less ground for alarm than when a Lord Mayor's procession passes through the city. The procession of actual Chartists, able to leave their work to join it, could never have amounted to four thousand. There was not a single weapon among them, nor any intention of using it had they possessed it. There was absolutely nothing in the field against the Duke of Wellington in London but a waggon on which a monster petition was piled; yet a million special constables were out, staff in hand. I was out with the Chartists that day, and well know how different were the facts from what is believed to be the peril of the metropolis on that day. Never did the craziest despotic government in Europe engage in such a political imposture. It was pitiable that the Duke of Wellington should have had no more self-respect than to compromise his great career by fortifying London against an imaginary enemy. The Government had plentiful information, and must have known the truth.'

Mr. Holyoake has a strong sense of humor, but his manner of writing is such that it is not always easy to discover when he is jesting and when he is in earnest. Most of the chapter on American manners and customs may be classed as humorous, especially that part which deals with Protection, and touches the vital defects of the system with a sure finger. Here, as often elsewhere, Mr. Holyoake's judgment tells him clearly what is right and what is wrong. But in spite of his boast of impartiality, his own way to right the wrong is to him the only way. He has fallen just a little behind the times in preferring political to social freedom.

It is difficult to pronounce upon the value of Mr. Holyoake's autobiography. Certainly, not many people will read the two rambling volumes, where so much is waste material. But for the sake of what is of intrinsic value, it is to be hoped that somebody will use 'Bygones Worth Remembering,' together with his 'Sixty Years of an Agitator's Life,' as the basis of what might be made one of the broadest and most largely representative biographies of our times.

EDITH J. R. ISAACS.

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## THE HISTORICAL SPORTS OF CENTRAL ITALY.*

The list is long of those who, idolizing the towns of Tuscany even above all other Italian towns, have been willing to give years of research to disentangling the endless coils of their petty and fantastic histories and have gained at length bright shadows of the brave romantic life lived there through the whole long span of the Middle Age. For Florence and her glamour, the list is longest; but as the Florence of tradition has grown more remote, and her streets have come to be filled with the sound of an alien

* PALIO AND PONTE. An Account of the Sports of Central Italy, from the Age of Dante to the Twentieth Century. By William Heywood. Illustrated. London: Methuen & Co. (New York: Imported by Charles Scribner's Sons.)

tongue, students have, in the last ten years especially, been turning to the more unchanged splendor and unbroken tradition of Florence's rival and hated enemy, Siena, that wonderful hill-town which is still alive, Mr. Hewlett writes, when, 'crying' his 'palinode,' he now regretfully pronounces Florence dead.

And yet the English books on Siena are still few in number. As material for short sketches, impressions, and the like, Siena has in truth been used a goodly number of times. Mr. Hewlett, in 'The Road in Tuscany,' gives a fair part of one volume to his highly individual impression of the town and her splendid futile people. A few years ago there appeared an excellent history of Siena by Mr. Langton Douglas, the first one in English at all comprehensive. But the most interesting and illuminating as well as learned works are those, a whole series now, by Mr. William Heywood, beginning six years ago with an account both critical and popular of that strange survival, the Palio of Siena,—'half battle, half horse-race,'—and ending with the book entitled 'Palio and Ponte,' in which this same subject is treated with infinitely greater completeness, allied as the special Sienese horse-races were with races of many other varieties and with other mediæval games throughout the Communes of Central Italy. In this book the field of Mr. Heywood's research is peculiarly his own; and, however essential may be a knowledge of the morals of the men of those days and their attitude toward the ghostly,—matters more particularly dealt with by Mr. Heywood in his 'Ensamples' of Fra Filippo,—yet in the popular games one finds perhaps a more wholly unartificial, a more utterly pure expression of the popular taste, brutal, brave, vivid, and wonderful in spirit, in a brutal, brave, and wonderful age. Though the general purpose is to give 'an account of the sports of Central Italy from the age of Dante to the XXth century,' races have the first place, in especial the famous Sienese horse-races whose inspiration was drawn from the old battle-games and whose history shows a strange latter-day survival; but also other kinds of races,—races of buffaloes, of donkeys, of boats, and of chariots, foot-races of men and of women,—races with strange uses, as divertisements, as religious observances, and as deadly insults.

In the first division of the book is traced the curious religious character of many of these races, and especially of that one, noteworthy amongst Sienese races, run in August in honor of the Virgin—the Virgin to whom the Sienese looked as their suzerain, and to whom in feudal allegiance they five times dedicated their city. The next division is devoted to other mediæval games, 'the games of popular chivalry,' beginning with the great game of 'Ponte' at Pisa that was a mimic battle on a bridge—and a veritable one too; a game so important and so long continued as to merit its share in the whole book's title. The second form of joyful battle is the 'Battle of Stones' at Perugia, where the air above the central 'scrimmage' was 'blackened by the showers of flying stones'; the third, the old Italian game resembling Rugby foot-ball, as it was played at Florence. Lastly are described the various kinds of ferocious battle-games most popular in Siena, such as the 'Elmora' and the 'Pugna.'

In the third and last section of the book appears the increasing control of the city's pastimes by the 'Contrade' or wards, divisions of uncertain origin that, with the fierce partisanships and bitter jealousies they still foster, give to the present 'Palio' its turbulent mediæval character. They promoted various sports, both grotesque and decorative, such as donkey races that were really fist-fights waged over the body of the unfortunate animal, and the elaborate pageant of the bull-fight, the joust, and the theatrical hunt in the Campo to the music of trumpets and bugles and drums. Directly descended from these more secular amusements, yet retaining the religious character of the whole sequence of races connected with great religious festivals, the modern 'Palio' alone of all these remains alive. And so the last chapter is given to a vivid and vigorous description of this race that one may see twice every summer even now run madly in a circle in the very heart of the city, run by the jockeys with greater regard to the cudgelling of their enemies and their enemies' horses than to the speed of their own, this 'Palio' that 'is, in its origin, a blending of the Pugna, the tournament and the horse-race, embellished and glorified by all the pomp and pageantry of the Trionfo and of the masquerade.'

The combination in Mr. Heywood of a thorough scholar and an all-around sportsman would seem an ideal qualification for writing of mediæval athletics, and a row of cups high above the books in his study at Siena, his adopted home now for a number of years, tells of prowess when he played foot-ball for his county and rowed for his college at Cambridge. Later he edited a newspaper in our own West, and, having become an American citizen, played with politics, scanting in nothing the varied life there; then turned to Italy and the scholar's life. But broad human interest and a sense of humor,—so often lacking in those who have cultivated scholarship, and scholarship alone,—are also surely no mean assets for this work.

The style throughout is clear and simple,—in general not of marked quality, but occasion-

ally showing such vigor and even beauty that one is tempted to wish for more such pages even at the sacrifice of some of the by-paths of erudition. Accuracy would also, one feels, not suffer by a more sparing use of Latin and Italian phrases in the body of the text,—not to say over-familiar English quotations, though these are less indulged in than they were in some of his earlier books. But one prolonged sentence, the invocation to Pisa at the beginning of the chapter on her game of 'Ponte,' seems positively inspired to illustrate the preceding criticism, combining, as it does, in a single sentence, though not without a certain rhythm and dash, two Italian quotations, one Latin, and a hackneyed English one! The pages are weighty with foot-notes,— but rightly so, it would seem. The reader for general interest and pleasantness can placidly ignore them, and the serious student of things mediæval can verify the accuracy of Mr. Heywood's scholarship, and, from the countless authorities referred to and quoted, gain many suggestions for burrowing of his own. The book is pleasant to handle, and those illustrations that are taken from old pictures and prints and engravings are interesting in themselves and aid greatly in understanding forgotten games. In fine, we would recommend to the reader by way of sample the ghost story of the Blessed Ambrogio Sansedoni, to whom a race was dedicated, that he may see, perhaps at the best, Mr. Heywood's humor and skilful touch in the ghostliness of the adventures, comic at bottom, of the worthy and over-decorous monk. For style, one example may be quoted from the same chapter, which deals with a time when Siena, then almost steadily excommunicated, 'was literally full of devils.'

'In those days the veil between the seen and the unseen was, at the best, exceeding thin. The gambler who cursed his luck might, at any moment, feel upon his shoulder the grip of demon claws. . . . the merchant, who had taken interest on his money and who was therefore branded by the Church as a usurer, must expect his last hours to be vexed by fiends, who, if he took over-long in dying, might become impatient and strangle him. Sometimes the neighbors of such a man would hear, above the howling of the wind and the beating of the rain, a trampling of horsemen in the narrow streets, and, when they peeped shudderingly through the cracks of their closely shuttered windows, would see a hellish company, "terrible beyond all human imagining," awaiting the end. Lastly, the feeble, naked, wailing ghost would be hurried through the black portals into the black night; the spectre throng would close upon it; shrieks, as of a creature in torture, would ring shrilly through the darkness, and then grow faint and fainter in the distance, as the demons swept it away to hell, "biting and smiting and rending and tearing it".'

ELLEN GILES.

## IN WOODS AND GARDEN.*

It is with a feeling of surprise as well as delight that one sees on the title-page of a new book the name of William Hamilton Gibson. The delight is scarcely lessened when one discovers, as in the case of the book on 'Our Native Orchids,' that not the letter-press, but only the drawings, are the work of Mr. Gibson; for the drawings are numerous, and the spirit of Gibson informs them all. The writer of the text, Mrs. Helena Leeming Jelliffe, is a true disciple of that school of real nature-study that means a long, patient, and intimate investigation of nature's processes under all varieties of circumstances. The text has, in the author's words, 'been plainly set forth in simple English from Mr. Gibson's notes, from the undescriptive statistics of manuals of botany, and from an intimate acquaintance with the wild orchids themselves.'

Mr. Gibson had published an article called 'A Few Native Orchids' shortly before his death; but besides this, he had completed a series of minute drawings of orchids — the perfect flowers, the separate and peculiar parts, and all views that might help to make plain those strange processes of cross-fertilization that Darwin first discovered to an amazed and unbelieving world. These drawings, as stated above, aided by Gibson's notes and supplemented by her own observations, Mrs. Jelliffe has elaborated into the book that Gibson had hoped to write himself. An intensely interesting book it is to all who are students of nature, or who, lacking opportunities for that, are still fond of reading the results of others' excursions into that fascinating field. There is an introduction setting forth certain general facts about orchids, historical and descriptive, giving a brief account of the successive discoveries that culminated in Darwin's epoch-making statement that 'no higher plant could fertilise itself for a perpetuity of generations without a cross with some other individual.' Then follows an 'Illustrated Key to the Genera of Orchids,' seventeen in number; and finally the descriptive text. Here the habitat of each genus is given, with any curious facts about its nomenclature, its distinctive features of appearance or construction,

* OUR NATIVE ORCHIDS. A Series of Drawings from Nature of all the Species Found in Northeastern United States. By William Hamilton Gibson. With descriptive text elaborated from the author's notes by Helena Leeming Jelliffe. New York: Doubleday, Page & Co.

ROSES, AND HOW TO GROW THEM. A Manual for Growing Roses in the Garden and under Glass. (The Garden Library, Volume I.) Illustrated. New York: Doubleday, Page & Co.

THE BOOK OF GARDEN DESIGN. By Charles Thonger. (Handbooks of Practical Gardening, Volume XXV.) Illustrated. New York: John Lane.

and its ways with its insect visitors. Mrs. Jelliffe has wisely brought to her assistance any words by other writers that will make her points plainer; but she has not relied in vain upon her own observations, and the result of her patient toil, added to the tireless industry of that master-observer Gibson, has brought to American naturalists a volume, unassuming though it is, of substantial value and interest.

It is a long step from wild orchids to cultivated roses, but it is safe to say that there will be a wider, though perhaps not a choicer, circle of readers for 'Roses and How to Grow Them.' a compilation that forms the first volume of a new 'Garden Library,' than for the book we have just been describing. The little volume on roses is made up of various articles contributed to 'Country Life in America' and 'The Garden Magazine,' revised and supplemented by such material as will make the book sufficient for the average amateur, whether his ambitions are for a rose-garden, a vine-covered house or pergola, or for roses forced under glass. The chapters cover such practical subjects as the best location for the rose-bed, the time and method of planting, the general routine of work, including a 'rosarian's calendar,' and pruning and spraying. There are special chapters devoted to 'Roses for Cut Flowers under Glass,' 'Types and Races,' 'Roses for Special Purposes,' and 'Roses of American Origin.' The first of these chapters is long and comparatively detailed, showing that outdoor and indoor culture have many important differences as well as similarity of principles. The next two chapters will generally be consulted only when one is purchasing plants; but it is rather amusing to see how far the classification has gone when one list is labeled 'Roses for Boutonnières.' The lists include special roses for different soils, for different uses, for different positions in the garden, and for certain typical localities. The last chapter, 'Roses of American Origin,' will be of interest mainly to rose fanciers, its object being chiefly 'to demonstrate what has really been achieved by the American Rose growers.' The book is freely and attractively illustrated, most of the inscriptions being amply descriptive of the purpose of the pictures.

'The Book of Garden Design' is an English publication, but so infused with common-sense that its principles, if not all its specific details, might be studied with advantage by many American garden owners and designers. The author describes somewhat at length the different schools of garden design, recommending neither the formal nor the landscape style exclusively, but rather a judicious adaptability that shall result from a close study of all the circumstances,— the situation, the size of the grounds, the style and size of the house, and the general purposes of the owner. It is important that the garden designer should be also a practical gardener, familiar with the growth and habits of the trees, shrubs, and plants he wishes to use, in order that his work may not be undone in the future. Mr. Thonger decries the use of the expression 'garden architect,' suggesting that the terms are contradictory, and apt to give a wrong spirit to the work of the designer. He also deprecates the application of too formal and pretentious garden designs to the ordinary 'villa,' country or suburban, which this very expression, 'garden architect,' is apt to foster. Now all this is sturdy common-sense, and just as applicable to America as to England. However, the book is not chiefly controversial. It advocates first a general spirit of simplicity, avoiding both complexity and eccentricity. It then proceeds with suggestions for selecting or adapting a site, and for laying out drives and paths, which the author thinks should not be too many or winding. The kitchen-garden and orchard come within this scheme, and these may be made beautiful as well as necessary adjuncts to the home-grounds. The author considers the value of water, running or otherwise, in the garden scheme, and gives useful advice as to planting on its margin. The last four chapters are devoted to perennials, aquatic plants, trees, shrubs, and hardy climbers, and include some suggestive lists for practical gardeners. Altogether, the little book is quite likely to be useful to those who take their gardening in earnest.

EDITH GRANGER.

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## ECONOMIC FACTS AND FANCIES.*

Political economy is no longer a dismal science. Its devotees have ceased to picture the future of humanity as a thoroughly discouraging prospect of geometrically increasing population and consequently decreasing standard of living, with poverty and starvation as the inevitable condition of mankind. Despair has given place to hope, and students of economic science are now to be found among the most ardent supporters of sundry schemes for social betterment. Moreover, the true science of man never can be 'dull and uninteresting.' On the contrary, it is always full of unexpected

* ECONOMIC METHOD AND ECONOMIC FALLACIES. By William Warrand Carlile, M.A. New York: Longmans, Green & Co.

FACTS AND FIGURES. The Basis of Economic Science. By Edward Atkinson. Boston: Houghton, Mifflin & Co.

ECONOMIC ESSAYS. By Charles Franklin Dunbar, late Professor of Political Economy in Harvard University. Edited by O. M. W. Sprague, with an Introduction by F. W. Taussig. New York: The Macmillan Co.

turns and curious surprises. The fact that the frivolous fancy for ornament should have laid the foundation on which the genius of the race has reared the great structures of money, commerce, and credit, has many parallels. As Emerson remarked, 'the magnet was used as a toy long before it was used in navigation.'

Economics seems to stand in far greater danger of not being able to justify its title of science at all. In the first place, there is absolutely no agreement as to the use of such terms as money, rent, capital, and so forth. The Ricardian theory of rent, having joined hands with Jevons's theory of value, has become the fountain-head of an endless stream of technical terminology, so that not infrequently the study of the subject is really being carried on in a new language for which special glossaries will soon be necessary. Palgrave's 'Dictionary of Political Economy' bristles with the new phraseology on every second page. The whole system of modern economics rests on what Mr. Carlile, the author of 'Economic Methods and Economic Fallacies,' believes to be a false basis, — namely, a confusion between the principles that are applicable in physics, and those objective sciences wherein appeal to the outward fact is possible and profitable, and the principles and methods applicable to those sciences, of which economics is the most conspicuous, in which one moiety of the questions discussed may be said to belong to the sphere of matter, while another moiety belongs to the sphere of mind and of subjective investigation. Between these two is a great gulf fixed; and it is because the mathematical economists have underestimated this distinction that another great gulf has become fixed between the theoretical economics of the University and the practical economics of the newspaper and the Stock Exchange. The reason for the chasm, as well as the way to bridge it, Mr. Carlile finds in the false conception of money as an entirely negligible intermediary in economic relations (p. 180). Here is 'the true view that was like enough to the false one to be mistaken for it. If we conceive of economic life as having come to divide itself into two departments, the one devoted to the obtaining of *money* [the italics are mine], and the other devoted to the expending of it (p. 130), we can at once get rid of the palpably false assumption of the universal irksomeness of labor. We can also very well do without both of those doubtful postulates of invincible laziness in human nature, and of inevitable misery in the world that we inhabit.' He justly adds that if the *homo economicus* were the sort of creature that such writers as Jevons and Pantaleoni describe him as being he would certainly be the most contemptible as well as the most uninteresting of all existing animals. In the latter part of his book, Mr. Carlile brings the general line of reasoning to bear on the Fiscal Problem, as it is called in England; and although an uncompromising free-trader, he finds himself obliged to throw overboard a number of the arguments that have done yeoman service in the past, but cannot be expected to tell effectively on the mind of the average voter — the 'cheapening' of commodities to produce mere abundance, the appeal to 'natural' rights, the exclusive stress laid on the interest of consumers as contrasted with those of the producers, the fondness for broad generalizations regarding prices in general, and the taking of isolated cases and relying on them for the substantiation of universal propositions. He is particularly severe on some of the arguments of the too ingenious Bastiat, and the *laissez faire* school.

Mr. Edward Atkinson would do well to read, ponder, and follow the advice given by the English free-trader. Certainly the cause he has at heart cannot gain adherents from the camp of the enemy by such argument as the following (p. 128):

> 'It would be about as wise to attribute the progress and prosperity of this country to a protective system, and to attribute the variations in our progress which have occurred to the change in the tariff, as it would be to count the number of red-haired children born at given periods, endowed with a sanguine and aggressive temperament, and then to attribute to their influence when reaching adult age the variations which have occurred in our progressive conditions.'

It may also be doubted whether the science of economics will be greatly advanced by papers which the author admits were sent to press without such complete revision and condensation as would have been suitable. Mr. Atkinson believes that 'Facts and Figures' are the basis of economic science; but the fact that the large majority of men in business fancy they are protected in some mysterious way is the all-important fact with which the legislator and the tariff reformer has to deal. To such men the figures presented do not appeal. The theory of protection may have become intellectually dead, as Mr. Atkinson fondly reiterates; but the 'misleading imagination' remains, and to it our arguments must be addressed.

If 'taxes on crude wool, ores, lumber, dyestuffs and chemicals . . . tend to protect the foreign manufactures,' cannot the manufacturers thus handicapped be organized into an effective Reform Club? If 'taxes on food and fuel, on fish, vegetables, provisions and coal increase the cost of living, and oppress those

who earn the least wages more than any other class, while they are of advantage to no one,— mere obstructions to progress,' cannot the facts be presented to labor leaders rather than to the American Social Science Association, so that an organized effort may be made to modify the tariff in the interest of wage-earners rather than to revise it in the interest of some particular group of manufacturers? It seems to be the prime fault of certain philosophers in every field, 'from chemistry to crime,' that they are prone to mistake cause and effect. Evidently what is needed in the public discussion of industrial problems and policy is clear and concise statement of the simple truths and plain facts of social life, not vague meandering comment.

Another and perhaps the chief cause of the popular contempt for political economy is the fact that most economists seem to forget the complex character of all social problems. In their public utterances they preach an economic doctrine and ignore the political, legal, or ethical side of the question. Private property in land, public ownership of certain monopolies, the different methods of taxing real and personal property, trusts and trade-unions, the relation of the state to each, questions of currency and banking, the tariff, eight-hour law, and the most fundamental question of all as to the organization of society on a more or less complete communism,— these are only partially economic questions. As such they require investigation by methods as scrupulously scientific as those of mathematics. But they also require an equally scientific study from the legal, the ethical, the political, and the social point of view. The application of all these laws in the particular circumstances is the duty of the legislator and administrator. It is the art of politics. 'The investigation of economic law is a strictly scientific inquiry, as much as the investigation of the law of gravitation; and the determination of economic law falls within the competence of the University.' As Professor Dunbar points out in his volume of 'Economic Essays,' it is of far more consequence that the student should learn to reason truly than that he should perceive and accept any particular truth. His volume, made up largely of contributions to the 'Quarterly Journal of Economics,' exemplifies to the full this vital distinction and his high ideal of the duties of the University teacher. He separates fact from fancy, and presents the results of scientific inquiry, largely in the field of banking and currency, in an eminently judicious and scholarly manner. It leads one to regret his unwillingness to contribute more widely to the discussion of current questions of economics and politics.

ARTHUR B. WOODFORD.

## RECENT FICTION.*

'Love's Cross-Currents' is a work of recent fiction only in the sense that it is now first published in a form likely to attract the attention of the general reader. It was originally called 'A Year's Letters,' was contributed in 1877 by Mr. Swinburne, writing under the pseudonym of 'Mrs. Horace Manners,' to a short-lived London paper called 'The Tatler,' and its only appearance in book form (before the present edition) was brought about in one of Mr. Mosher's reprints. The author has now been persuaded by his friend Mr. Theodore Watts-Dunton to consent to its republication, which fact is made the pretext for a special note of dedication. Since the story is told in epistolary form, this note is a brief defence of 'that apparent compromise between a story and a play,' with citation of Richardson and Scott as exemplars. 'But,' the author adds, 'these are perhaps too high and serious matters to be touched upon in a note of acknowledgment prefixed to so early an attempt in the great art of fiction or creation that it would never have revisited the light or rather the twilight of publicity under honest and legitimate auspices, if it had not found in you a sponsor and a friend.' This book must be read with two facts constantly in view. One is that the poet wrote it at an early age, many years, in fact, before its serial publication in 'The Tatler.' This will explain the feeling with which it touches upon certain happenings, then not very remote, of European history. The other fact is that, although the theme is as old as Goethe's 'Wahlverwandtschaften' (and much

*LOVE'S CROSS CURRENTS. A Year's Letters. By Algernon Charles Swinburne. New York: Harper & Brothers.

THE FOOL ERRANT. Being the Memoirs of Francis-Antony Strelley, Esq., Citizen of Lucca. By Maurice Hewlett. New York: The Macmillan Co.

GLENANAAR. A Story of Irish Life. By the Very Rev. P. A. Sheehan, D.D. New York: Longmans, Green, & Co.

THE APPLE OF EDEN. By E. Temple Thurston. New York: Dodd, Mead, & Co.

THE MEMOIRS OF AN AMERICAN CITIZEN. By Robert Herrick. New York: The Macmillan Co.

THE ACCOMPLICE. By Frederick Trevor Hill. New York: Harper & Brothers.

JOHN VAN BUREN, POLITICIAN. A Novel of To-day. New York: Harper & Brothers.

THE ULTIMATE PASSION. By Philip Verrill Mighels. New York: Harper & Brothers.

MISS BELLARD'S INSPIRATION. By W. D. Howells. New York: Harper & Brothers.

THE UNWRITTEN LAW. A Novel. By Arthur Henry. New York: A. S. Barnes & Co.

A MADCAP CRUISE. By Orlc Bates. Boston: Houghton, Mifflin, & Co.

THE VENUS OF CADIZ. An Extravaganza. By Richard Fisguill. New York: Henry Holt & Co.

A DARK LANTERN. A Story with a Prologue. By Elizabeth Robins (C. E. Raimond). New York: The Macmillan Co.

THE STORM CENTRE. By Charles Egbert Craddock. New York: The Macmillan Co.

older) it had not, forty years ago, been worked to death by the novelists as it now seems to our jaded senses to have been. Keeping these facts in mind, the story may be read to-day with profit and interest. Its note is that of satirical comedy, and is struck by no light touch, but the delineations of character are subtle and artistic, especially in the case of the garrulous and malicious old woman whose letters are the longest and the most entertaining. The other letters are by younger people, mostly in love with other people's wives, and bravely getting over it. As one of them remarks: 'Our little bit of comedy slips off the stage without noise, and the curtain laps down over it. Lucky it never turned to the tearful style, as it once threatened to do.' If we may so pervert the metaphor of the title as to take it electrically, we may say that when the wires get crossed in our actual habitations, we are apt to have more of a conflagration than here results. We are not going to hail Mr. Swinburne as a great novelist on the strength of this performance, but may fairly call it a clever, almost brilliant, piece of work in a difficult form. After we have once mastered the intricate relationships of the persons concerned (no easy matter) and learned to recognize them by their names without climbing the genealogical tree over again, we may follow the development of the story with no slight interest.

Mr. Maurice Hewlett gives to his new romance the happy title of 'The Fool Errant,' and he works out the conception with much ingenuity. The story is the autobiography of one Francis-Antony Strelley, an English Catholic, sent to Padua in the early eighteenth century for the completion of his education, and thus launched upon what proves to be a most extraordinary career of mingled chance and mischance. Two women serve chiefly for the shaping of his destinies. Aurelia is the youthful wife of the learned and corpulent professor of the civil law to whose care the hero is consigned, and of whose household he becomes a member. Thereupon the youth falls in love with his hostess, albeit his love-making is of the most innocent sort, and much trouble ensues. In danger of surprise one evening when engaged in the delightful occupation of kissing Aurelia's hands, he is hastily thrust into a cupboard. When the enraged husband discovers the presence of the youthful swain, he chucks both him and his divinity into the street. When the remorseful youth recovers his senses, Aurelia has vanished, and he starts on a pilgrimage to seek her out and implore her forgiveness. She is in reality as little the ideal which he makes of her as the actual Dulcinea del Toboso was far removed from the ideal of the sorrowful knight of La Mancha, but it is long before he makes the discovery, and he has meanwhile a most surprising series of adventures. Divesting himself of fine raiment and the means of support, he tramps from place to place in his search, consorting with rustics and ruffians, strolling players and other picturesque vagabonds, he suffers all kinds of indignities, not the least of which is the incredulity with which everyone receives the confession of his pure intentions concerning the fair Aurelia. His conduct is indeed that of a fool as seen in the light of the easy-going morality and the gracious villainy of that land and period. During his wanderings he falls in with Virginia, a beautiful *contadina* whom he saves from a life of shame, and who worships him ever thereafter with a dog-like devotion. Later on, when the unworthiness of Aurelia is made apparent to him, shattering the image which has hitherto been enshrined in his thoughts, he is wedded to Virginia, and the story ends with a long vista of future happiness beneath the Italian sky, for the hero never returns to his native land. The narrative is of the kind conventionally described as picaresque, and as such, we may abandon ourselves to its charm without an afterthought. But we cannot escape realizing also — being of the modern age, and consequently critical and sophisticated — that the author has given us an extraordinarily intimate and sympathetic depiction of the life of the post-renaissance age in Italy, with its picturesqueness, its corruption, and its astonishing contrasts. We feel that he is simply saturated with the life of the time and the color of the environment, and that he has reproduced these things with marvellous fidelity. This is the chief title of the book to praise, and a high title it is.

Father Sheehan is by way of becoming a full-fledged novelist. As the author of 'My New Curate' and 'Luke Delmege' he has won his way to many hearts by virtue of his genial portrayal of Irish life and character, and the very human quality of his writing made us tolerant of the large admixture of theological discussion with which those books were burdened. In 'Glenanaar,' his latest novel, his theological ballast is thrown overboard, and he gives us a plain story of deep interest. It is a story that begins some seventy-five years ago, with the farcical trial of a batch of Irish conspirators, and the dramatic intervention of O'Connell just in time to save them from an unjust conviction. Out of this episode is spun the thread of the narrative, which runs down into our own time, and is chiefly concerned with the descendants of an informer — that most despised of mortals — whose perjured testimony had nearly done a number of his fellow-countrymen to death. It is a book deep-rooted

in its racial element, interpreting Irish character with an eye by no means blind to its faults, but always with penetration and tender sympathy. The tale is somewhat disconnected in sequence, but is sweet and wholesome, and, withal, not lacking in touches of humor. Its atmosphere is Catholic, as a matter of course, but not, as we have already stated, in any dogmatic or controversial sense.

'The Apple of Eden,' by Mr. E. Temple Thurston, is another book with a Catholic atmosphere, but it is burdened with a problem, and its note is of revolt rather than acceptance. It offers a powerful and unpleasantly-stated argument against the institution of celibacy, and shows us, in the life of a priest, how nature will have its way in spite of vows and renunciations. It opens with a scene in the confessional, and develops, through the untoward workings of fate, into a tale of passion, in which the priestly hero all but succumbs to the very temptation confessed by his penitent in the opening chapter. It is a story of considerable power, but its frankness exceeds the bounds of what is artistically permissible.

When our future historian, in some age controlled by a more rational conception of success than now obtains, shall look back to our present epoch of frenzied materialism, seeking to explore its psychology, the novelists will be found to have provided him with some of the most important of his documents. They have themselves not infrequently given a false coloring to their facts, and been far from definite in their sense of ethical values, but they have been zealous to reflect the unlovely phases of our life, and, although sometimes overawed by the gigantic forces they have found at play in our commercial civilization, have at least been searching in their analysis, and vivid in their portrayal. In the qualities of truth and vitality, such a book as Mr. Herrick's 'Memoirs of an American Citizen' takes high rank. Nor can such a book fail even of a sort of passionate interest to us who see illustrated every day, in lives that are near and possibly dear to us, the conditions which it depicts, and the motives which it represents as prevailing. This sort of interest in such a book, we trust, will eventually disappear, but the social-historical value will remain for the instruction of our posterity. Read to-day, it is not particularly instructive, for we know too well all that it tells us, but it may prove helpful for admonition and example. Yet even in this capacity, the story does not seem to realize its full possibilities. We are no advocates of an obtrusive morality in fiction, but it seems to us that Mr. Herrick is something too much of the dispassionate observer, that he represses too much the note of indignation, that his attitude suggests too much of acceptance, too little of protest and repudiation. The implicit moral is evident enough, and a stern one it is, but selfishness and corruption are given too complete a triumph, honesty and altruism are too thoroughly worsted in the struggle, to satisfy the demands we may rightfully make of a work of art. In this book, the unscrupulous central character achieves every kind of material success, and the characters that in any way stand for decency are presented to us in a light that makes them appear weak and ridiculous. Professions of principle are met with a covert sneer, and efforts to act in accordance with any motive higher than selfishness are made to appear contemptible. This they doubtless are in the eyes of the 'American citizen' whose dubious rise to wealth and political honor is here outlined, but the author need not view them—nay, is bound not to view them—from that angle of observation. Such must be our fundamental criticism of this autobiography of the country boy who becomes a pork-packer in Chicago, rises to fortune by corrupt practices, and purchases a seat in the Senate as the crown of his life of dishonor. The author persuades us to follow the career of this arch-criminal with a certain degree of sympathy, and does little or nothing to encourage our sympathy with those of his characters who shrink from making terms with the mammon of unrighteousness. The story seems to be rooted in bitter cynicism and to embody the very philosophy of despair.

'The Accomplice,' by Mr. Frederick Trevor Hill, is the story of a mysterious crime, but offers a variant upon the usual form of the detective yarn, in that the account of the trial occupies the whole book. Through an unexpected turn in the proceedings, the villain is revealed in the person of the counsel for the defense, and the young woman on trial is triumphantly acquitted. This book is above the average of its class, and will provide an hour of entertainment for the most jaded of readers.

The novel of American politics has become a conspicuous feature of our current literature, and no season now passes without making several additions to this category. 'John Van Buren, Politician,' is an anonymous publication which gives us a close view of governmental matters in New York City and State. Whoever the writer may be, he knows intimately the workings of Tammany and of the corrupt ring that controls legislative affairs at Albany. He draws for us a full-length portrait of Richard Croker, and many of his secondary figures will doubtless be recognized by readers who are cognizant of the local situation. The book has

no style, and but slight interest considered as a story. Its implied ethics, moreover, are of a highly dubious character.

A much better book, one that has style (of a sort), an interesting framework, and characterizations of no mean order of merit, is 'The Ultimate Passion,' by Mr. Philip Verrill Mighels. Here the specific scene is New York City, but the arena of the conflict depicted is national, for the hero is a presidential candidate. How he places himself in the hands of the corruptionists who dictate nominations and control policies, making all the time the mental reservation that he will kick over the traces when once occupying the seat of power, how he lends himself to their nefarious schemes and acquiesces in their infamous methods, how he even pledges himself to marry the daughter of the arch-conspirator,— these are the matters with which the plot is mainly concerned. Meanwhile, he secretly marries the woman of his choice, and the revelation of this fact, at almost the last moment, brings about the collapse of the whole structure of political machination which he and his associates have spent many toilsome months in rearing. This is a very vigorous book, inspired by genuine passion, and making a skilful progress to its logical conclusion. And we have no doubt that it offers an essentially truthful presentation of the way in which our national destinies are manipulated by the great moneyed interests. If such illuminating expositions should be sufficiently multiplied, we may hope that they will eventually have the effect of arousing the dormant indignation of an outraged people.

'Miss Bellard's Inspiration,' the latest of the many books that Mr. Howells has given us, has a charm altogether out of proportion to its pretensions. It is no more than a novelette in dimensions, and its story is of the simplest, but displays in the telling a very delicate art. There are six people concerned — Miss Bellard and her fiancé, the aunt and uncle with whom they spend a few days in the country, and a married couple who are their guests by chance. This couple proves to be singularly mismated, and the spectacle afforded by their bickerings so alarms the heroine that she discards her lover, lest some such future may be in store for them also. She speaks by way of explanation, about 'that strange sort of feeling I had that we would be like them, if we married, and that there was not room in the world for two such quarrelsome couples.' Later on, when the jangling pair have reached the point of imminent divorce, the rejected lover makes the following plea for a resumption of the old relations: 'If they are separated for good and all, don't you see that it gives us our chance?' The argument is convincing, and these are the words in which the heroine describes her capitulation: 'The point was a very fine one, and I kept losing it; but he never did; and he held me to it, so that when he did go away, I promised him that I would think about it. I did think about it, and before morning I had a perfect inspiration. My inspiration was that when I was so helpless to reason it out for myself, I ought to leave it altogether to him, and that is why we are going to be married in the spring.' This is the orthodox conclusion, if brought about by whimsical means, but we cannot escape a certain concern for the young man's future.

'The Unwritten Law,' by Mr. Arthur Henry, is a novel born of the generous sympathy that inspired 'Les Misérables,' a sympathy that may easily degenerate into mere sentimentalism, and comes dangerously near to doing so in the present instance. According to philosophers of this bent, society is really responsible for the sins of the individual, and when they pay the penalty which society imposes they are to be regarded rather as martyrs than as anything else. Mr. Henry sustains this thesis in three leading cases: One of them is afforded by a man who loses his savings as the result of a bank defalcation and turns to counterfeiting as a means of livelihood; the other two are afforded by girls who easily allow themselves to be seduced. It is, of course, quite possible for a writer to present cases like these so artfully as to enlist all our sympathies on the side of the offenders, but the undertaking is ethically more than questionable, and can be defended only by sophistry. And there is no kind of excuse for the excessively plain speaking in which this book indulges upon subjects that every consideration of decency demands should be veiled. The book is one of present-day life in New York, and impresses one as the work of a reporter rather than of a constructive novelist.

'A Madcap Cruise' is well named. A reckless youth, nephew and ward of a millionaire, by guile and strategy, gets possession of his uncle's yacht, and, accompanied by a fellow-conspirator almost equally deep-dyed in villainy, crosses the Atlantic to join the girl he loves, and from whom the fiat of the aforesaid uncle has sought to keep him apart. The moral of the story is that love laughs at uncles and all such obstructive agencies. It is badly in need of a moral of some kind, since the piratical proceeding of the youth is hardly to be condoned upon any of the ordinarily-accepted theories of rectitude, while equally open to question is the episode in which his companion, left in charge of the yacht in Italian waters, uses it

for the felonious purpose of aiding an archæologist to get away with certain ill-gotten treasures from the clutches of Italian law. This escapade prospers, no less than the primary act of piracy, and the latter is forgiven by the enraged uncle because it accidentally saves him from the wreck of his fortunes at the hands of an accomplished swindler.

This story might fairly be called an extravaganza, and this title is actually applied to the next book on our list, alluringly named 'The Venus of Cadiz.' Here we have the love-story of a Kentucky mushroom-grower and an unsophisticated heiress, with incidental complications involving several military gentlemen, a lady's companion, a shady countess, a decadent novelist, several moonshiners, the boy Pete, and the dog Pup. The last-named character is the only one who comes completely to grief, being despatched with many bloody wounds by the decadent novelist. In the case of this book, the plot is naught, and the manner everything. As one startling development follows another, we are left at once breathless with excitement and convulsed with mirth. A racy and rollicking book it is, warranted to dispel the most chronic case of blues.

The novels of Miss Elizabeth Robins do not always make pleasant reading, but they always have ideas wrought into their texture, and this intellectual quality compels for them a respectful and attentive hearing. In 'A Dark Lantern' we have, first of all, a close parallel to the situation presented by the 'Dorothea' of 'Marten Maartens.' The innocent heroine has a dissipated father, and so completely has his character been concealed from her during her youth that she is slow to realize the full depth of its degradation. Then, also as in 'Dorothea,' a German prince appears as her lover, and is the object of a romantic affection. Here the two plots diverge, for the lover in this case is an unworthy person, who seeks first to betray the girl, then, reluctantly, offers her a morganatic marriage, which she naturally rejects with scorn. About midway in the book the real hero, who has made a brief early entrance, comes to the centre of the stage, there to remain until the final fall of the curtain. He is a physician of brusque and bearish manners, as ignorant of the amenities of life as he is skilful in his profession. His very harshness seems to fascinate the heroine, who becomes his patient, and surprises herself by falling in love with him. Her infatuation leads her to desert the world of fashion, and bury herself in the village where he has his country home, and to which he makes a brief visit at the end of the week. All this time there is no marriage, for the physician is a very canny person, whose contempt for the weaker sex is unbounded, and who is determined to take no chances. When the heroine has been reduced, in his view, to a sufficiently abject condition, he magnanimously consents to a legal union. All this, as may readily be seen, affords material of which much may be made by as brilliant a writer as Miss Robins, who almost (but not quite) forces upon us acceptance of the extraordinary relation thus outlined. Her characters certainly have vitality, and an extraordinary power to interest us — even the unprepossessing character of the 'dark lantern,' or 'black-magic man,' who so unaccountably fascinates the heroine.

Miss Murfree's latest novel, 'The Storm Centre,' is a story of the Civil War, slight in substance, and of moderate interest only. Something of this writer's earlier magic still attracts to her descriptive passages, but invention and characterization are far below the level of her best previous work. The scene is in Tennessee, mostly in the home of a Southern gentleman, and the principal characters are the members of his household and a Federal officer who accepts his hospitality during a prolonged period of illness. This officer falls under suspicion of having aided the enemy (at least through negligence) in a raid which has disastrous results for the Federal campaign, and he is court-martialled in consequence. He is sentenced to death, but a review of the case acquits him, and his romance—for a woman is actively concerned—ends happily. There are some adorable children in the story, and an amusing study of an old negro retainer of the family.

WILLIAM MORTON PAYNE.

## BRIEFS ON NEW BOOKS.

*Bryant, and the birth of poetry in America.* The new life of Bryant, by Mr. William Aspenwall Bradley, in the 'English Men of Letters' series (Macmillan), adds nothing of novelty to the already published facts of the poet's life; but readers will find the volume a convenient, clear, and thoroughly readable biography. Mr. Bradley has followed strictly the chronological method in his story, discussing the productions of a period in connection with the activities amid which they had their inspiration,—a method which is logical and illuminating to all concerned. In his estimate of Bryant's place in literature, the author is appreciative and generous. To him it seems that criticism, 'especially American criticism,' has done the poet scant justice. He speaks of Bryant as 'the most imaginative, perhaps, of all our poets save Poe.' Yet he is discriminating in his praises and his claims. He tells the story of 'Thanatopsis' more intelligibly and more completely than some earlier biographers. 'To a Waterfowl' he con-

siders the crown of Bryant's verse. Perhaps it is worth while to suspend our criticism at this point long enough to recall the fact that in 1821 William Cullen Bryant, twenty-seven years of age and not altogether unknown, published his first volume, a pamphlet of forty-four pages, containing just these eight poems: 'The Ages,' 'To a Waterfowl,' 'Translation of a Fragment of Simonides,' 'Inscription for the Entrance to a Wood,' 'The Yellow Violet,' 'Song' (The Hunter of the West), 'Green River,' and 'Thanatopsis.' As Mr. Bradley states, this unpretentious volume indeed 'marks the birth of American poetry just as surely as Irving's "Sketch-Book" marks the birth of American prose literature.' The comparative unproductivity of the poet's later years, his almost complete absorption in political and editorial activities after 1832, with the resultant decline of poetical aspiration, leads Mr. Bradley into some interesting, if futile, conjecture. For instance, in speaking of Bryant's selection of New York as a residence in 1825, he suggests that Boston might have proved a better field of operations. The atmosphere of New York, literary and social, he thinks may have been unpropitious for the poet's development. 'In Boston or Cambridge he would have felt the stir of intellectual life about him, and his poetry, perfect in form, might have gained in depth and feeling.' With reference to the political stand of the poet journalist, while not altogether commending Bryant's attitude toward abolitionism, the biographer devotes a paragraph to an interesting comparison of Bryant and Whittier, with this remark: 'It [abolitionism] was in the main the most ideal impulse that has ever been felt in American politics. Whittier sacrificed his art to become the poet of a movement. Bryant kept outside of movements and preserved his art intact, yet with a certain loss in wide human sympathy. It is significant how little his poetry reflects of the excitement of the time in which it was written.' The discussion of Bryant as a nature-poet is particularly suggestive. His relation to Wordsworth and to other so-called poets of nature is well stated. Dwellers in the Middle West will take especial pleasure in the account (here given in more detail than in any other life of Bryant) of the poet's visits to Jacksonville and Princeton, Illinois, where his brothers and finally all the remaining members of his family had settled. It was in the pioneer days (the first visit was in 1832) when Bryant gazed for the first time upon these 'unshorn fields, boundless and beautiful,' profoundly impressed by the encircling vastness swept with the shadows of the clouds, aflame with tossing golden flowers, the haunt of hawk and wolf and deer. This was the inspiration of 'The Prairies.'

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*France during the Revolution.*

From the title of the two volumes edited by L. G. Wickham Legg,—'Select Documents Illustrative of the History of the French Revolution, and the Constituent Assembly' (Oxford University Press)—it might be inferred that this work was another 'source book,' provided primarily, as the selections are not translated, for the use of advanced college classes. The editor apparently does not have so restricted a body of readers in view. His aim is to tell the story of the Revolution 'almost in the words of the Frenchmen of the time.' For this purpose he has made his selections chiefly from the newspapers, on the supposition that a newspaper's comments are a far better indication of the currents of opinion than are memoirs, generally written years after the events they describe, or even contemporary private letters. This is true enough, although many letters at once recur to the mind, the statements of which are more significant than newspaper comment, —for example, Sir Samuel Romilly's letter, written late in July, 1789, describing for a Paris friend the first impression made in England by the fall of the Bastille. Another illustration is the series of letters written by Camille Desmoulins to his father, from May to July of the same year. Mr. Legg's selections are made with excellent judgment, and are all interesting. Such journals as the political part of the *Mercure de France*, edited by Mallet du Pan, Mirabeau's *Courrier de Provence*, and Brissot's *Patriote français* are most frequently drawn upon. The characterization of Brissot's journal as 'open to all the most fantastic absurdities that ever entered the brain of a Frenchman unbalanced by the excitement of the *culbute générale*' seems too severe, especially for the numbers printed in 1789. In his biographical note, the editor inserts the rather snobbish fling that Brissot was the son of a pastry cook. Occasionally the texts of laws vital to the comprehension of the period are inserted in the body of the work, while others fill about one hundred pages of the appendix. Each group of selections is prefaced by an introductory note, explaining the circumstances which provoked the comments or discussion. The special value of this work is that it makes accessible the opinions of the leading journals upon the most important events of the first two years of the Revolution. Hitherto only those within reach of the largest libraries could become acquainted with this material. It is to be hoped that Mr. Legg's enterprise will meet with such encouragement that he will publish a similar work for the later years of the Revolution.

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*In and about the hill-towns of Umbria.*

Among the oldest and quaintest, but least often visited, of the hilltowns of Umbria is Gubbio. Older than Rome itself by perhaps four centuries, the city of Gubbio reached its most flourishing condition during the early years of the fourteenth century; the population had increased to fifty thousand; a native school of painting was established, noble buildings were erected, and even the communes of Florence and Siena and Perugia did not disdain to seek an alliance with Gubbio. To-day the town has barely a tenth of this population, but it still wears its mediæval aspect and continues many

of its old customs and traditions,—especially the Festa of the Ceri, a ceremonial as distinctive and interesting in its way as the Palio of Siena, celebrated yearly on the 16th of May. Hitherto this town has lacked any popular or condensed authority on its history and monuments. This want is now supplied in a truly admirable manner by the book 'Gubbio, Past and Present' (London: David Nutt), by Miss Laura McCracken, illustrated by charming drawings made by Miss Katharine McCracken. Visitors at Assisi and Perugia will welcome this charming guide to the attractions of the less known but scarcely less interesting neighboring city of Gubbio. A charming preface, in French, is furnished by Monsieur Paul Sabatier; the dedication to the Bishop of Gubbio is in Italian; and there is a good outline map of the city numbered with sixty-two localities of interest.—Covering a somewhat similar ground to the foregoing is the book called 'Pictures in Umbria' (imported by Charles Scribner's Sons), by Miss Katharine S. Macquoid. It is, however, a much less original and valuable work. In fact, the text is so trite and prosaic that it gives the impression of being written merely for the sake of furnishing a setting for the fifty original illustrations from sketches made by Thomas R. Macquoid, R. I. Perhaps this is a sufficient justification, however; for the pictures are certainly charming. One never sees the hill-towns of Umbria too often, nor dwells too long among them; and next to the pleasure of actual presence is the satisfaction conveyed by picturesque presentation of these choice bits of scenery or works of art by a genuine artist. Perugia and Assisi furnish the principal subjects; but there are scenes also from Spello, Cortona, and Lake Thrasymene.

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*Wagner and Frau Wesendonck.*

A human document of surpassing interest to those who have studied the life and career of Wagner is William Ashton Ellis's compilation of letters, published under the title of 'Richard Wagner to Mathilde Wesendonck' (imported by Charles Scribner's Sons). The matter contained in the volume includes letters to and from Mathilde Wesendonck, designed to show the sentiments which actuated Wagner to begin and carry on what some are pleased to refer to as a dual life, and will go far to modify the general opinion of this relationship as held by English-speaking people. The reader is left to a certain extent to form his own opinion upon the progress of events, from the private letters and extracts from diaries which are presented very fully. That the biographer has not pursued this cause from want of sympathy with his subject is evident from the introductory remarks and subsequent comments, in which he leaves no doubt of his sincere and hearty admiration of Wagner's character and career. If the work has been performed conscientiously,—that is, if there has been no improper discrimination in the selections from private correspondence, nothing omitted which would tend to develop the real character of the man,—the plan is unobjectionable, even admirable, as it brings the man himself very near to the reader. Of Mathilde, Mr. Ellis says: 'Her personality? No one admitted to the honour of Frau Wesendonck's society during the last thirty years of her life—and here I can speak from personal experience, however slight—could for a moment believe her to have ever been the heroine of what the baser sort imply when they speak of a "Tristan-and-Isolde romance." This placid, sweet Madonna, the perfect emblem of a pearl, not opal, her eyes still dreaming of Nirvana,—no! emphatically no! she could not have once been swayed by carnal passion. And these letters, in bulk and in detail, most flatly contradict that implication: nay, more,—they prove the justice of my old contention, not mine alone, that the second act of Wagner's drama excludes all possibility of his Tristan, his Isolde, being victims to a coarse desire. In these letters all is pure and spiritual, a Dante and a Beatrice; so must it have been in their intercourse. From my own impression of their recipient—whom I first met in that sad year at Bayreuth when the master was no more—it was that of the silver moon reflecting a sun that has set long since. Not a word ever fell from her lips on such a love as is revealed here; but every accent of her voice, the gathering moisture in her eye, spelt worship; and from her it was I earliest learnt a truth which added years have simply verified: that in Richard Wagner we have more than a great—a profoundly good man.' In summing up the result of this published correspondence, Mr. Ellis asks, Would Wagner and Frau Wesendonck have been happier had they left their respective homes together? And he contends that their love had sublimated into something too ethereal, by the time of its declaration, not to run risk of dispersion by the inevitable shocks of daily intercourse. 'Besides a gifted brain and inbred tact, it needed an unusually strong character really to be a prop and moderator to a genius whose ideas of practical life had become so largely tinged with that transcendency which stamps his artworks.' When she died, in the month of August, 1902, Mathilde Wesendonck was making ready for the presentation of these letters to posterity.

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*Letters of an 18th-century churchman.*

Additional memoirs of a period already rich in such remains are presented by Mr. Albert Hartshorne in a well-annotated selection from the letters of Edmund Pyle, D.D., Chaplain in ordinary to George II., to Samuel Kerrich, D.D., vicar of Dersingham, rector of Wolferton, and rector of West Newton. The book is entitled 'Memoirs of a Royal Chaplain, 1729-1763,' and is published by Mr. John Lane. The published portion of the correspondence forms but a small part of a vast mass of epistolary matter that has come by inheritance into the editor's possession; and though he has done his work well in selecting and commenting, his readers will probably close the book with no consuming de-

sire for more fare of the same sort from those formidable 'twenty-eight folio volumes' of manuscript. The letters of this gouty, port-drinking, free-living, pluralist churchman to his equally prosperous and likewise pluralist crony, have something in their tone and in the picture they present of society life and manners, and of ecclesiastical squabbles, that reminds one of Carlyle's opinion of the century to which they belong. To him it was a swindler-century, opulent in accumulated falsities; a century that erelong became unconscious of being false, so false had it grown; so steeped in falsity, so fraudulent-bankrupt, the measure of its iniquity so full, that it needed a French Revolution to square the account. It was a century in which, as we read in Pyle's letters, a King of England could tell an Archbishop of Canterbury to his face that 'he was a man of a little dirty heart'; a non-compliment that the prelate in question, Archbishop John Potter, appears to have felt that he deserved; at any rate, the royal displeasure broke his heart, whether dirty or clean, and he died soon afterward, calling forth from some ready rhymster the epitaph,—

> 'Alack, and well-a-day,
> Potter himself is turned to clay.'

Mr. Hartshorne's labors have at least furnished a useful source-book for historians of the period, however lacking it may be in the continuous, absorbing interest that lures the spell-bound reader, blissfully insensible of dog-day sultriness and enervating heat, from page to page and from one delightful chapter to its more entrancing successor.

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*Mirabeau and the French Revolution.*

The French Revolution apparently remains a favorite field for the display of a somewhat spectacular rhetoric. The most recent instance is Mr. C. F. Warwick's 'Mirabeau and the French Revolution' (Lippincott). The illustrations are in keeping with this treatment of the subject. One of them represents a peasant lying prostrate in his vineyard, ridden down by the gay sportsmen who are gallopping thoughtlessly on toward an artistic sunset. The author's manner becomes more direct as soon as the details of Mirabeau's story absorb his attention. His remarks on the condition of France under the old régime and of the course of the Revolution are, however, often misleading and inexact. M. Aulard, the distinguished professor of the history of the Revolution in the University of Paris, has estimated that about twenty years are required to make oneself acquainted with the materials for the political history of the Revolution. Perhaps so long an apprenticeship is not indispensable, but the lack of it renders hazardous the attempt to describe the careers of men like Mirabeau, Danton, or Robespierre, whose lives lose their significance unless the historical background is faithfully portrayed. Many scenes of the Revolution arouse the imagination, which can be kept in restraint only by constant contact with the facts in the case. In this book, instead of what occurred on the night of July 12, 1789, there is a fanciful picture of revolutionary horrors. The Bastille is said to have been 'in a complete state of defence,' although De Launay had done nothing toward accumulating a store of provisions and there was no oven in the fortress except one for pastry. It is an error of another kind to say that Sieyès 'schemed with Napoleon and Ducos to establish the Directorate.'

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*Mark Rutherford on John Bunyan.*

The volume on John Bunyan in the 'Literary Lives' series (Scribner) is written by Mr. William Hale White, better known as 'Mark Rutherford.' His name on the title-page is a guarantee of good work, and the book proves to be a sympathetic, even a devout, study of its interesting theme. A footnote gives some indication of the present commercial value of Bunyaniana. The warrant for Bunyan's arrest in 1676, a brief document given in reduced facsimile by Mr. White, was last year acquired by Quaritch for 305£. This six-months imprisonment of 1676 was made especially memorable by the writing of the 'Pilgrim's Progress.' Mr. White finds a curious likeness between Bunyan's fiend-haunted melancholy and Johnson's recurrent spells of dark despair. He writes: 'It is strange, by the way, that Johnson resembled Bunyan. His spectres haunted Johnson, and the "History of My Melancholy," which he once thought of writing, would undoubtedly have reminded us of another history by the author of the "Pilgrim's Progress" which he loved so well.' The closing paragraph of this scholarly biography is significant as showing a certain excellent balance of Hebraism and Hellenism (to use again Matthew Arnold's convenient terms) in the writer. 'Puritanism has done noble service,' he says; 'but we have seen enough of it even in Bunyan to show that it is not an entirely accurate version of God's message to man. It is the most distinct, energetic and salutary movement in our history, and no other religion has surpassed it in preaching the truths by which men and nations must exist. Nevertheless we need Shakespeare as well as Bunyan, and oscillate between the "Pilgrim's Progress" and "As You Like It." We cannot bring ourselves into unity. The time is yet to come when we shall live by a faith which is a harmony of all our faculties.'

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*Popular beliefs and practices of Great Britain.*

Probably no book regarding popular beliefs and practices has had a wider vogue than Brand's 'Popular Antiquities of Great Britain.' Brand was himself but an editor, and his 'Popular Antiquities,' printed in 1777, was really a revised edition and enlargement of a book by the Rev. Henry Bourne, published in 1725 under the title of 'Antiquitates Vulgares.' Brand's book was republished and edited by Ellis in 1813; a later edition of it, the one best known to the present generation of readers, was brought out by Mr. Carew Hazlitt in 1870. The book before us is really the old Bourne-Brand-Ellis-Hazlitt book in new form, with the title 'Faiths and Folk-lore' (imported by Charles Scribner's Sons). Mr. Hazlitt has thrown the material

into dictionary style, cutting and separating the older articles into brief passages arranged in alphabetical order. One may still read Brand with satisfaction, but the work before us is a constant irritation. Three legitimate courses were open to Mr. Hazlitt: he might have reissued his Brand of 1870 without change; he might have given the same matter in this new form; he might have given the whole of Brand in dictionary style and added to it so much of the result of Folk-lore study since 1870 as would have made the work a reflection of present thought and knowledge. He has done no one of these things. The reader has a right to demand of a dictionary,—and Mr. Hazlitt calls the book before us a dictionary,—that it should be complete and symmetrically developed. Mr. Hazlitt has added some material to the old book, but neither in quantity nor in quality is it worth while. Most of it is newspaper clippings culled at random, and both in arrangement and subject shows no sense of proportion or definite plan.

*In regions of enchantment, near at hand.*

Not on any known map are 'The Enchanted Woods' to be sought or found; they exist wherever the beholder has sufficient grace of poetry in heart and eye to discover them. Therefore are they rare; yet quite as often existing within sight of one's own doorstep as when one has travelled far afield in search of them. This is the theory of Vernon Lee, when she chooses this title for a book (John Lane) about the places that she loves. Whither her footsteps go, the Genius of Peace cannot long remain hidden. In these thirty chapters, there is no orderly sequence, no effort. The writer has found that the most interesting places are those which we stray into, or just deflect toward, as we wander for the sake of friends or work, or even in humbler quest of cheapness of living or benefit to health. How many times has the wearied sight-seer in foreign lands discovered this by sad experience! How often has it been forced upon him that the best travel is not that which he has done for travelling's sake, and that the rainbow's pot of gold was really at the end of his own garden-plot, and not over-seas! The habitual grace of Vernon Lee's style is present in these pages, and her unfailing vivacity makes her the most delightful of couriers and engaging of companions.

*The French Revolution seen from India.*

A volume from India on the French Revolution irresistibly recalls to mind the Citizen Tipú, whom the Revolutionists relied upon to drive 'the minions of Perfidious Albion' from Madras, if not from all India. The little book by Professor P. A. Wadia, of Gujarat College, Ahmedabad, on 'The Philosophers and the French Revolution' (Scribner) has, however, only this somewhat remote geographical association with the Sultan of Mysore. It is an essay written to show the falsity of the view which ascribes the Revolution largely to the teachings of the eighteenth century philosophers. Professor Wadia regards both it and them as illustrations of the extreme tendencies of that individualism which had its beginnings in the Renaissance. The philosophers simply gave skilful expression to currents of feeling and thought which ran through all French intellectual life. In the same way the author finds the attacks on religion and the riotous tendencies to have been characteristic of the French people long before the Revolution began. Were it within the scope of this essay, doubtless he would have pointed out that all, opinions as well as conduct, were evidence that the defects of the old régime were so grievous as to provoke protest of the most radical type.

## *BRIEFER MENTION.*

'The Works of Lucian of Samosata,' with a few omissions (either because of questionable authorship or by way of expurgation), translated from Jacobitz's (Teubner) text by Messrs. H. W. Fowler and F. G. Fowler, are published in a neat four-volume edition at the Oxford Clarendon Press. The translation is for the general reader, being notably idiomatic, especially in the Dialogues. This edition of one of the most modern of the ancients is a veritable boon, and we give it a hearty welcome.

The single volume of nine hundred pages into which have been collected 'The Philosophical Works of Francis Bacon' (Dutton) will prove a boon to scholars who have to be economical in the matter of library space. The reprint includes the greater part of the monumental edition of Ellis and Spedding, with their prefaces and notes, and it would be a very special student indeed who would read any of the matter now omitted. Professor John M. Robertson is the editor of this most acceptable volume.

'The Flying Lesson' is the title given by Miss Agnes Tobin to a small volume of translations from Petrarch, published by Mr. William Heinemann. This is Miss Tobin's second venture of the sort, and includes ten sonnets, two canzoni, a ballata, and a double sestina. Miss Tobin writes fairly good Petrarch and very good poetry, which is so much more than most translators give us that it would be ungracious to insist upon the essential untranslatability of her chosen poet. The little book is exquisitely printed, and adorned with a beautiful etched frontispiece 'in morte di Madonna Laura.'

In Beryl D. de Selincourt's 'Homes of the First Franciscans' (Dent-Dutton), we have a successful attempt to show to what a degree the character and teachings of St. Francis of Assisi were shaped and illustrated by his surroundings. Fortunately, the intervening centuries have dealt kindly with the Franciscan haunts; one may still penetrate into the heart of the past in the solitudes elected by Francis and his followers. Naturally, Assisi takes the first and longest place in the book; but also there are ample chapters on the District of Lake Thrasymene, Monte Casall, the Valley of Rieti, La Terna, etc., which help to explain those legends of miracle which soon began to spring up around the Poverello. Monsieur Paul Sabatier, the great biographer of the Franciscans, furnishes a brief preface to the volume; the illustrations are from charming photographs made expressly for this work; and there is an outline map showing those portions of Umbria, Tuscany, and the Northern Marches, wherein the Franciscan community lived their intense inner life.

## NOTES.

'Will Warburton' is the title of a posthumous novel by the late George Gissing, announced for early publication by Messrs. E. P. Dutton & Co.

By presidential proclamation, Norway is now added to the list of countries whose citizens may obtain copyright in the United States under the Act of 1891.

'The Handbook of Princeton,' a handsomely printed and illustrated volume, the work of Mr. John Rogers Williams, is published at the Grafton Press. President Wilson contributes an introduction.

We are glad to see that Mr. Edward Verrall Lucas's excellent 'Book of Verses for Children' (Holt) has proved successful enough to warrant the publication of a new edition in cheaper form. The text remains unchanged.

A new uniform edition of Thomas Hardy's novels, complete in twenty volumes, is being prepared by the Messrs. Harper. The 'Wessex' edition, as it is called, will be amply illustrated, and is primarily intended to be sold by subscription.

A new novel by Mr. Robert Neilson Stephens, entitled 'The Flight of Georgiana,' will be published at once by Messrs. L. C. Page & Co. The same firm have nearly ready 'The Grapple,' a story of labor troubles in the Illinois coal mines, by Miss Grace McGowan Cooke.

A dainty little volume that will appeal to every lover of Stevenson is 'The Pocket R. L. S.,' published by the Messrs. Scribner. As may be inferred from the title, it is a collection of favorite passages, brought together 'for the use of those who love Stevenson and call him Master.'

Forthcoming issues in the 'English Men of Letters' series will include volumes on Andrew Marvell, Sir Thomas Browne, Mrs. Gaskell, Charles Kingsley, and Shakespeare, written respectively by Messrs. Augustine Birrell, Edmund Gosse, Clement Shorter, G. K. Chesterton, and Walter Raleigh.

A new volume of poems by Mr. Richard Watson Gilder will be issued by the Century Co. this fall. 'In the Heights' will gather into permanent form nearly all of the verse Mr. Gilder has written since the publication, in 1901, of his 'Poems and Inscriptions.'

A collected edition of the poems of Mr. John Vance Cheney is in preparation by Messrs. Houghton, Mifflin & Co. The volume will contain a generous selection of the best of Mr. Cheney's work, chosen from his half-dozen published books of verse and his numerous magazine contributions of the past few years.

Embodying as it will a quantity of new material and the results of years of special study, Mr. E. V. Lucas's forthcoming Life of Charles and Mary Lamb is likely to prove the most interesting contribution to Lamb biography since Talfourd's 'Final Memorials.' The work, which will be amply illustrated, is announced for early publication by the Messrs. Putnam.

Professor W. P. Trent's 'Southern Writers' (Macmillan) is a volume of selections in prose and verse from upwards of eighty authors, from the redoubtable Captain John Smith to such youthful poets of the present day as Mr. Peck, Mr. Cawein, and Mr. Loveman. It has brief biographies and notes, and is altogether an admirable piece of editorial workmanship. Its special aim is to provide a manual for use in Southern schools and colleges in connection with the study of American literature, but we predict for it a wider range of usefulness than that. It is certainly calculated to open the eyes of many provincially-minded persons, and to persuade them that the literary South is by no means a negligible part of our national intellectual domain.

A reissue of Sir Donald Mackenzie Wallace's 'Russia,' by Messrs. Henry Holt & Co., is timely, and the work is brought up to date by extensive revisions. It was the first big book of general information about Russia that we had, and it has never been wholly superseded. In its new form, it resumes its place at the head of the extensive literature of the subject.

A biography of that obscure seventeenth-century dramatist, Lodowick Carliell, with a reprint of his tragic-comedy, 'The Deserving Favourite,' is given us in a volume edited by Professor Charles H. Gray, and published at the University of Chicago Press. We have with the same imprint a dissertation on 'Some Principles of Elizabethan Staging,' by Mr. George F. Reynolds.

'With Shelley in Italy,' edited by Mrs. Anna Benneson McMahan, is announced for fall publication by Messrs. McClurg & Co., as a companion volume to the same editor's successful book of last year called 'Florence in the Poetry of the Brownings.' The new volume consists of a selection of the poems and letters of Shelley which have to do with his life in Italy from 1818 to 1822. The illustrations will comprise some sixty reproductions from photographs.

Three interesting books of travel and description are contained in Messrs. McClurg's fall announcement list. Most important of these is a translation of the Abbé Felix Klein's account of his recent visit to the United States, to be published under the title 'In the Land of the Strenuous Life.' The other two volumes are Miss Matilda Betham-Edwards's description of 'Home Life in France,' and Mr. Ernest F. G. Hatch's record of a recent tour in Japan, Corea, and China, entitled 'Far Eastern Impressions.'

One of the more important publishing enterprises of the fall season is announced by the Messrs. Putnam in a 'Federal' edition of Abraham Lincoln's writings, to comprise probably eight volumes. The editing of this work has been entrusted to Mr. Arthur Brooks Lapsley, who will contribute an introduction and occasional brief footnotes. The late Noah Brooks's life of Lincoln, the essay on Lincoln by Carl Schurz, and the address by Hon. Joseph H. Choate will also be included in the edition. The volumes will be illustrated with a full series of portraits of Lincoln and of the distinguished Americans of his time.

'The Muse's Library,' gratefully known to all lovers of English poetry, has recently passed into the hands of the Messrs. Routledge, and is now reissued by them in a slightly reduced size of volume, at a surprisingly low price. Messrs. E. P. Dutton & Co. are the American agents for this edition, which comprises twenty-five volumes, as follows: Browne (2), Vaughan (2), Marvell (2), Donne (2), Waller (2), Gay (2), Drummond (2), Herrick (2), Carew (1), Johnson, Goldsmith, Gray, and Collins (1), Blake (1), Coleridge (1), Keats (2), Coventry Patmore (1), Poe (1), and Adelaide Anne Proctor (1). The texts are edited in scholarly fashion, and each poet has an introductory essay. Among these essays we note the Herrick, by Mr. Swinburne, the Blake, by Mr. Yeats, the Keats, by Mr. Bridges, the Coleridge, by Dr. Garnett, the Browne, by Mr. Bullen, and the Donne, by Mr. Saintsbury.

## Topics in Leading Periodicals.

*September, 1905.*

American Democracy in the Far East. *No. American.*
Animal Reason. William J. Long. *Harper.*
Antarctic Explorations, My. Jean B. Charcot. *Harper.*
Bancroft, George, Letters and Diaries of. *Scribner.*
Bright Angel Trail. William Allen White. *McClure.*
Bull, Ole, as a Patriotic Force. *Century.*
Canadian West, Winning the. *World's Work.*
Capitol, Proposed Changes in the. C. Brinton. *Century.*
Caribbean, Control of the. E. P. Lyle, Jr. *World's Work.*
Castro's Message. *No. American.*
Chinese Treaties, Our. S. W. Nickerson. *No. American.*
Church Building, A Departure in. C. Brinton. *Century.*
Denmark. Julius Moritzen. *Rev. of Reviews.*
Desert, Edge of the. D. L. Elmendorf. *Scribner.*
Education. Martha Baker Dunn. *Atlantic.*
European Alliances and the War. F. A. Ogg. *Rev. of Revs.*
Exeter. W. D. Howells. *Harper.*
Federal Printing, Problem of. N. S. Rossiter. *Atlantic.*
Fulton Street Market, The. C. H. White. *Harper.*
Gasoline, The Age of. F. K. Grain. *Rev. of Revs.*
German Customs Tariff. N. I. Stone. *No. American.*
Great Britain, What People Read in. *Rev. of Revs.*
Hay, John, in Literature. W. D. Howells. *No. American.*
Heads and Horns. William T. Hornday. *Scribner.*
History in Easy Lessons. T. W. Higginson. *Atlantic.*
Hotel Monaco, Paris. *Century.*
Ireland, Primary Education in. *No. American.*
Japan's Financial Prospects. T. F. Millard. *Scribner.*
Jones, Paul, Rare Portrait of. A. Corbett, Jr. *Century.*
Kansas and Standard Oil. Ida Tarbell. *McClure.*
Life, Universal. C. W. Saleeby. *Harper.*
Lincoln's Policy of Mercy. W. G. Brown. *Atlantic.*
Manila, Remaking of. Bradford Daniels. *World's Work.*
Marriage Vows. Agnes Repplier. *Atlantic.*
Mormonism, Menace of S. M. Cullom. *No. American.*
Oklahoma. Clarence H. Matson. *Rev. of Revs.*
Philadelphia, Awakening of. I. F. Marcosson. *World's Wk.*
Philippines, Blending Legal Systems in the. *Rev of Revs.*
Poetry, A Theory of. Henry Timrod. *Atlantic.*
Porto Rico, Our Failure in. Roy Stone. *No. American.*
Prime of Life, Prolonging the. *McClure.*
Questions, Ultimate. Lafcadio Hearn. *Atlantic.*
Railway Policy, The President's. W. Z. Ripley. *Atlantic.*
Santa Fe Railroad. Rowland Thomas. *World's Work.*
School Boards, Women on. Kate G. Wells. *No. American.*
Seashore, The. E. S. Martin. *Harper.*
Slave-Trade, The New. H. W. Nevinson. *Harper.*
Social Stilt-Walking. Eliot Gregory. *Harper.*
Standard Oil Legend. G. H. Montague. *No. American.*
Strike Breaker, The. George R. Chester. *McClure.*
University, Shall it become Business Corporation. *Atlantic.*
Viking Ship Found at Oseberg, The. *Century.*
Waterway Legislation, Urgent Need of. *No. American.*
Witté, Sergé I. Charles Johnston. *No. American.*
Witte, Sergius. E. J. Dillon. *Rev. of Revs.*

## List of New Books.

[*The following list, containing 42 titles, includes book received by* The Dial *since its last issue.*]

### *BIOGRAPHY AND MEMOIRS.*

Bygone Years: Recollections by the Hon. F. Leveson Gower. With photogravure portrait, large 8vo, gilt top, pp. 339. E. P. Dutton & Co. $3.50 net.

### *HISTORY.*

Seventy Centuries of the Life of Mankind. By J. N. Larned. In 2 vols., illus. in color, etc., 8vo. Springfield, Mass.: C. A. Nichols Co.

Early Western Travels, 1748-1846. Edited by Reuben Gold Thwaites, LL.D. Vol. XVIII., Pattie's Personal Narrative, 1824-1830. Large 8vo, gilt top, uncut, pp. 379. Arthur H. Clark Co. $4. net.

### *GENERAL LITERATURE.*

James Macpherson: An Episode in Literature. By J. S. Smart. 12mo, gilt top, uncut, pp. 224. London: David Nutt.

A Modern Mystic's Way. 16mo, gilt top, uncut, pp. 146. E. P. Dutton & Co. $1.25.

### *NEW EDITIONS OF STANDARD LITERATURE.*

The Muse's Library. in 25 vols.; comprising the poems of Herrick, Donne, Browne, Drummond, Vaughan, Marvell, Gay, Waller, and Keats, each in 2 vols.; Coleridge, Adelaide Anne Procter, Blake, Carew, Patmore, and Poe, each in 1 vol.; Johnson, Goldsmith, Gray, and Collins, in 1 vol. Each 18mo. E. P. Dutton & Co. Per vol., 50 cts.

The Works of Lucian of Samosata. Trans. by H. W. Fowler and F. G. Fowler. In 4 vols. 12mo, uncut. Oxford University Press. $4. net.

The Philosophical Works of Francis Bacon. Reprinted from the texts and translations, with the notes and prefaces, of Ellis and Spedding; edited by John M. Robertson. Large 8vo, uncut, pp. 920. E. P. Dutton & Co. $2. net.

### *BOOKS OF VERSE.*

The Saxons: A Drama of Christianity in the North. By Edwin Davies Schoonmaker. 12mo, uncut, pp. 214. Chicago: Hammersmark Publishing Co.

Tides of Thought. By Howard Wiswall Bible. 18mo, uncut, pp. 72. New York: George D. Smith.

The Tree of Laughing Bells. By Nicholas Vachel Lindsay. 12mo. Published by the author. Paper, 25 cts.

### *FICTION.*

Claims and Counterclaims. By Maud Wilder Goodwin. 12mo, pp. 356. Doubleday, Page & Co. $1.50.

The Boss of Little Arcady. By Harry Leon Wilson. Illus., 12mo, pp. 371. Lothrop Publishing Co. $1.50.

The Son of the Swordmaker. By Ople Read. Illus. in color. 12mo, pp. 333. Laird & Lee. $1.50.

Threads. By Garrett Thompson. 12mo, pp. 344. John C. Winston Co. $1.50.

A Fool for Love. By Francis Lynde. Illus., 16mo, pp. 204. "Pocket Books." Bobbs-Merrill Co. 75 cts.

Sherman Watterson: A Novel of American Life. By William Marabell. 12mo, pp. 413. Published by the author.

### *POLITICS AND ECONOMICS.*

Russia and its Crisis. By Paul Milyoukof. With portrait, 8vo, pp. 589. University of Chicago Press. $3. net.

Our Philippine Problem: A Study of American Colonial Policy. By Henry Parker Willis, Ph.D. 12mo, pp. 479. Henry Holt & Co. $1.50 net.

Russia from Within. By Alexander Uiar. 8vo, gilt top, uncut, pp. 290. Henry Holt & Co. $1.75 net.

### *BOOKS OF HUMOR.*

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Schiller's Der Dreissigjahrige Krieg, Drittes Buch. Abridged and edited by Arthur H. Palmer. 16mo, pp. 183. Henry Holt & Co.

Shakespeare's King Henry V. Edited by W. H. Hudson. Illus., 16mo, pp. 200. "Temple School Shakespeare." Henry Holt & Co. 35 cts.

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THE BONTOC IGOROT. By Albert Ernest Jenks. Illus., 4to, pp. 266. Manila: Bureau of Public Printing. Paper.

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## *BOOKS OF THE COMING SEASON.*

The long list of publications announced for the season just now opening — a list comprising upwards of fifteen hundred titles — is now before us, and invites to pleasurable anticipations. Persons of intellectual and literary interests derive from such a list as this much the same sort of satisfaction that devotees of music and the drama derive from an advance statement of managerial plans accompanied by lists of plays and visiting celebrities. The lover of books, also, has an advantage over the amateur of the theatre and the concert-room in the fact that the delights to which he looks forward will be the more certainly accessible, for they will not be limited by the special restrictions of time and place that belong to playgoing; nor will they — thanks to the blessing of free libraries — be denied him by their cost. One may examine such a list as the present with the practical certainty that any book it contains may be read if one will, soon after publication; provided, of course, that one lives in some fairly populous community.

As is our custom in connection with this 'Fall Announcement' issue of THE DIAL, we now select for particular mention such few of the forthcoming books as seem to promise the most marked satisfaction, —remembering, however, that literature has its disappointments no less than its joys. Our selection is confined to the small number of categories that are most closely related to literature, leaving untouched the vast tracts devoted to such subjects as art and science, education and religion, and making no account whatever of the hundreds of books designed as holiday gifts for old and young.

Among books seriously concerned with literature, the collection of Dr. Ibsen's 'Letters' would seem to be the most significant thing in prospect. These letters have already appeared in several European languages, and they are now to be given to the public of the two English-speaking countries. The late Lady Dilke's 'Book of the Spiritual Life' will be certain to make a deep appeal to serious minds. Mr. Henry James, so recently with us, will be kept in mind (if that were necessary), by the publication of the two essays that he read before various private audiences last winter, and by Miss Elisabeth Luther Cary's elaborate discussion of his work. We note that after many

years' delay the French Ambassador has prepared for publication the second volume of his 'Literary History of the English People,' a work that will be all the more welcome for the long time we have had to wait for it. Promising collections of literary essays are 'French Profiles,' by Mr. Gosse; 'The Torch,' by Professor Woodberry; and 'Greatness in Literature,' by Professor Trent.

In the field of literary biography, several highly important works are announced. Perhaps the most important is Bielschowsky's extensive biography of Goethe. It may not be altogether amiss to mention here the musical biography of Tschaikowsky, by the brother of the great composer. Mrs. Pennell's 'Hans Breitman,' Mrs. Marie Hansen Taylor's 'On Two Continents,' and Colonel Higginson's 'Parts of a Man's Life,' are three contributions to the history of American literature that cannot fail to be interesting. British biography will be enriched by Mr. Lucas's very thorough work on Charles and Mary Lamb and by Mr. Herbert Paul's life of Froude. Volumes on Marvell, Browne, Mrs. Gaskell, Charles Kingsley, and Shakespeare, will be added to the 'English Men of Letters' series. To the 'American Men of Letters,' the long-delayed volume on Lowell will be added, and also one on Lanier. The 'French Men of Letters' will be auspiciously inaugurated by Professor Dowden's Montaigne and M. Brunetière's Balzac. Professor Woodberry will contribute a small volume on Swinburne to the 'Contemporary Men of Letters' series.

From books about literature to books of literature the transition is natural; and here, of course, we are confronted with the great fact of the dominance of the novel. We give a brief list chosen with much hesitation from several hundreds of titles: 'The House of Mirth,' by Mrs. Edith Wharton; 'The Reckoning,' by Mr. R. W. Chambers; 'The Coming of the Tide,' by Miss Margaret Sherwood; 'Coniston,' by Mr. Winston Churchill; 'The Wheel of Life,' by Miss Ellen Glasgow; 'A Sword of the Old Frontier,' by Mr. Randall Parrish; 'The Man of the Hour,' by Miss Alice French; and 'Raoul: the Story of the Theft of an Empire,' by Mr. J. W. Ludlow. Against these American titles we may set the following English ones: 'The Story of a Simple Soul,' by Mr. H. G. Wells; 'The Mayor of Troy,' by Mr. A. T. Quiller-Couch; 'The Tents of Pan,' by Mrs. Craigie; 'The Hundred Days,' by Mr. Max Pemberton; 'The Lake,' by Mr. George Moore; 'Helianthus,' by 'Ouida;' 'Starvecrow Farm,' by Mr. Stanley J. Weyman; and 'The Trident and the Net,' by the author of 'The Martyrdom of an Empress.' Probably a bigger work of fiction than any of these will be the translation of 'Peter and Alexis' from the Russian of Merejkowski, completing his 'Christ and Antichrist' trilogy. We also learn from the English reviews that a new novel by Mr. Watts-Dunton may be expected before long.

The writer last-named naturally suggests Mr. Swinburne, which reminds us to say that his 'Tragedies,' in five volumes, are now appearing in England, and we shall doubtless soon have them in an edition uniform with the poems. The only announcements of new poetry having any special significance are the 'Nero' of Mr. Stephen Phillips; Mr. R. W. Gilder's 'In the Heights'; the poems of that brilliant young Harvard graduate, the late Trumbull Stickney; and a collection of 'Last Poems' by the English lady who called herself 'Laurence Hope,' and whose tragic death in India was chronicled about a year ago.

A final paragraph of this conspectus may be given to a few important works not classifiable under the above headings. In history we note M. Hanotaux's 'Contemporary France,' Captain Mahan's 'Sea Power in Its Relation to the War of 1812,' Professor Breasted's 'A History of Egypt,' Professor H. T. Peck's 'Twenty Years of the Republic,' and the volume on 'Napoleon and His Times' in the 'Cambridge Modern History.' Pleasant reading is sure to be afforded by the 'London Films' of Mr. Howells, and 'The Fields of France,' by Mme. Mary Duclaux (Mary A. F. Robinson). The reader of philosophical leanings will eagerly await Professor Höffding's 'Philosophical Problems,' Professor Jastrow's treatise on 'The Subconscious,' and Mr. Mallock's chapters on 'The Reconstruction of Religious Beliefs.' 'A History of Political Theories' will be made more than readable by the brilliant pen of Professor Dunning; while Professor Shaler's 'Man and the Earth' will provide food for serious economic reflection. Finally, as the aftermath of the recent war, we note the prospect of many books about Russia, among which Dr. Dillon's 'The Birth of the Russian Nation' will assuredly take a high place.

## *ON STYLE IN LITERATURE.*

Everybody talks about style, and no one knows what it is. Writers who ought to be better informed by experience speak of it as if it were something that could be bought at a shop and wrapped up in brown paper. They talk of its being acquired,—which in any real sense is as impossible as to add a cubit to one's stature. They discuss it as if it were one certain thing—whereas it is a veritable Proteus. Leibnitz's principle of indiscernibility applies

to it more than to any other matter. If no two leaves in a forest are alike, far less are the styles of any two writers alike. Every author has some sort of a style, good or bad. And of good style probably the most that can be said is that it is the quality in books which makes and keeps them readable. If a man has a rich nature, a full mind, a knowledge of the grammar and vocabulary of his language, the only advice he needs in regard to style is the direction which an old pilot gave for navigating the Amazon: 'Keep between the banks, and go ahead.'

Style is indeed the product of the whole man. It must show the form of his soul, eagle-winged or serpent-winding. There will ring in it an echo of all his exultations, agonies, divinations, darings. It must betray the resources of his reason. What logic and lucidity he is possessed of will come out in the clear designs, the ordered architectural arrangement of his work, both in its entirety and in its clauses and sentences. It must exhibit his physical instincts in its sensuous reaching for concrete images, its organization of words into form and color and music. The reason we associate style with prose rather than with poetry is because verse is a balance of all these qualities. Without inspiration, without ordinance, without the vivid and sounding collocation of words, it falls to the ground and becomes nothing. It cannot sail on one wing or hop on one foot. Poetry is all style; whereas prose usually has one or another of the attributes of style missing or in excess, and our attention is thus arrested, and from its lack of balance we give the thing a name. The two great masters of English verse in the eighteenth century were mighty wielders of words. In the face of the fact that our ordinary speech is shot through with their lines and phrases, it seems senseless as well as ungrateful to deny them the title of poets. But their verse was an invasion of prose. Of style, they only employed that part which belongs peculiarly to prose composition, logical order, lucid statement, wit and wisdom. They abandoned the Orphic utterance; they did not achieve the sensuous realizations of poetry. Wordsworth remounted the tripod of inspiration, and Keats waved anew the Bacchanalian thyrsus; and since their time there has been no cause to lament the lack of fire or form in style. Rather, if anything, the physical element of style has been too predominant.

It is in connection with words rather than with ideas that most people think of style,— as if words were not merely the symbols of thought. In a moderate number of instances there may be some subtle affinity between the look and sound of words and their meanings. Onomatopœia of course exists. Oftener the affinity is due to associations which words may have acquired. They may bring with them a trail of glory from the past,— or, like good servants, a letter of recommendation from their previous employers. They may be forgotten metaphors, or coins from the treasure-houses of foreign tongues. Sometimes their fitness is due to their noble physiognomy or lordly sound. Mesopotamia thrilled one bosom with sacred awe. Great poets have always known how to use magnificent names with effect. Yet, after all, it must have occurred to many people that the English race at least has rather made a failure of that which is perhaps its chief work — its Dictionary. There is no reason why all our words should not have been created fit and noble,— as the whole Spanish army was once created Hidalgo. As it is, the great mass of our words are low or indifferent,— good enough for bread-and-butter uses, or the purposes of trade, but decidedly lacking in distinction. Aristocratic vocables are as rare as dukes and princes. It would take a treatise to show this in detail, but I will give a few instances, premising that my own judgment is the only rule of rank which I have used.

The most commonly used names of things — nouns — of our language are rather bad than good. 'Ocean' is grandly mouth-filling and pictorial, but 'sea' is ignoble, 'air' at least questionable, 'sky' weak and thin. The clipped dissyllable 'heaven' is decidedly poor. 'Firmament,' however, is magnificent, and 'Paradise' fine. 'Earth,' 'sun,' 'stars' are three low plebeian symbols for the total splendors of the visible world. Turn to the words describing man's own person. His imperial majesty has certainly been modest. 'Man' is a pretty poor sound to attach to the prince of creation. 'Face!' what a word is that to emblem forth the great soul's apparent seat! 'Eyes,' 'nose,' 'mouth,' 'arms,' 'legs,'— could there be a worse commodity of vile names? Then take the inward attributes of our human state: 'Brain' is bad; 'soul' only so-so; 'heart' indifferent. Truly, as far as words go, man has a poor chance of figuring in any prose writer's golden style. Send him abroad, like Adam, to view and name his possessions! It is to be hoped that Adam had better taste than to call his cave a 'house.' 'Mansion' or 'palace' might do. 'Garden,' 'valley,' 'forest' are good; but 'farm,' 'plain,' 'tree,' 'sheep,' 'road,' 'horse,' 'cow,' 'bird,' 'bee,' and a myriad more, are very middling at least. 'Metropolis' is fine, and gave Keats a glittering line,— 'Upon the gold clouds metro-

politan,' but 'city' is affected, and 'town'—let us pronounce it 'taown' at once and be done with it.

Then take our pronouns, 'I,' 'he,' 'she,' 'it,' 'who,' 'whom,' 'you,' 'they,'—why, it is like the neighing of horses or the hooting of owls! On the whole, then, we have not made a success of the names we most use. 'Birth' is not a pretty word, and 'life' and 'death' hiss at each other like angry geese. I do not want to fly in the face of my mother language, but as a fellow-sufferer with Mr. Pater and Mr. Alden I ask how I am going to make style out of words like those?

Turn to the verbs. 'To be,' 'do,' 'act,' 'make,' 'go,' 'come,' have a certain brevity of use and command, but they are dull and creeping enough. The fact that we have so often to prefix the sign of the infinitive to our verbs is another offense of the language. It has the look of a consumptive policeman conveying a squat tramp to the station-house. 'To love' has a cooing sound, and 'to desire' is noble. But for the most part the verbs denoting the usual occupations of life are vulgar in the extreme. 'To buy,' 'sell,' 'eat,' 'fight,' 'run,' 'talk,' 'sleep,' 'lose,' 'gain,'—these and innumerable others have countenances of no mark or likelihood. Contemplating them, one feels a glow of admiration for Walt Whitman when his picturesque genius soars to the heights of 'absquatulate' or 'skedaddle.' It is to the adjectives that we must mainly look for what of physical comeliness our speech affords. Many of them are veritable patricians, and show like Alcibiades or Cosmo de Medici amid the vulgar rabble of our nouns and verbs. 'August,' 'splendid,' 'noble,' 'gorgeous,' 'magnificent,' 'graceful,' 'beautiful,' 'indomitable,'—such words adorn the pages of prose or verse,—

> 'Pride in each port, defiance in each eye,
> I see these lords of human speech pass by.'

And here, because I am acting as the Devil's Advocate of words, I would note another fact which tells against my side: 'Beauteous is a vile word,' says Polonius. It is so! But why? I cannot tell. There must be something in its physiognomy which does not suit our minds.

On the whole, then, owing partly to the enormous proportion of monosyllables, partly to the prevalence of sibilant and dental sounds, the words of the English language are overwhelmingly ugly and unmusical. A word of two or more syllables may be a melody, or at least a cadence; a word of one syllable is merely a noise. The 'caw-caw-caw' of the crow or the 'tweet-tweet-tweet' of the sparrow are not musical — the trills and arias of the catbird or nightingale are. Words that sing themselves are surely more advantageous to the builder of sentences than words that halt and grunt and groan. The writer of English has to labor with his raw recruits of vocables, to make them stand at attention or walk in file; when he wants them to give voice together, he finds that they are dumb or hoarse or hissing. All the more honor to him if he succeeds! According to those who find in mere words the secret of style, English literature should be very nearly styleless. But, on the contrary, beyond all other literatures it is drenched and irradiated and alive with style. Even its bad styles — those of Johnson or Carlyle, for example,— are not like the bad styles of other literatures — merely ponderous or commonplace. They are striking, original, full of interest. To sum up, then: the English language is preëminently a language of ugly and discordant words; the English literature is preëminently a literature of style — of glowing and appropriate expression; therefore words in themselves have very little to do with the evolution of style.

I have said that the idea of style is usually associated with prose; and also that there are as many styles as writers. But prose style in English falls into three great species, to one or the other of which most pieces of composition may be referred. The first of these species is the prose which M. Jourdain was delighted to find that he talked. It is the plain, straightforward, unadorned language of life. But we must beware of thinking that this style, as it exists in the pages of great writers, is without art. There is perhaps as much art in the plainness of Swift, the naturalness of Defoe, the simplicity of Bunyan, as in the ordered and far-wheeling sentences of Milton or Burke. Let anyone try to do a piece of work like Franklin's autobiography, and he will discover the difficulty of the method. Always the necessary instrument of men of action, and for direct narratives of real experiences, this style has been revived in recent years for the use of fiction, and in fact for many other purposes. Much of Poe's and Stevenson's work was done in it, though at their best they put off corduroy and donned silks and satins and velvets. The style is so simple and wholesome and good that there is little more to be said about it, except that self-consciousness is fatal to it; fine writing, unless very skillfully concealed, its ruin.

The second prose species in English is the ornate, elaborated, monumental, periodic style — the so-called prose poetry. De Quincey, defending this his favorite style, somewhere asks what a writer of the calibre of Swift would have done if set such a theme as Belshazzar's feast and told to develop all the implications and consequences of the story. Probably Swift would have made something awful of the mat-

ter. But it may be doubted whether the few strong words which the Bible devotes to the incident are not more impressive than any fantasia which Jeremy Taylor or Milton or De Quincey himself could have written around it. Unquestionably, the lofty prose flights of these writers are superb, but there is a touch of falsetto in them. They try to give the sensuous effect of verse without verse's sensuous apparatus of rhythm and rhyme, without its allowed elisions and inversions which tend to concentration and concreteness. And, in the second place, they are an imitation of the poorest kind of poetry — descriptive poetry. Great poetry does not linger and loiter; it strides on from action to action, from thought to thought, and gives its descriptions very largely by means of hints and flashes and implications. In the set pieces of Ruskin and De Quincey and Jeremy Taylor, we cannot see the forest for the trees. They set out to describe some single matter,— a lark rising in the air, Joan D'Arc on her scaffold, a lonely tower fronting the sea; but the subject bourgeons and effloresces in their hands; troops and battalions of ideas and images come to illustrate or elaborate it. These end by hiding the central theme. By the time we have got to the middle of the description we have forgotten the beginning; and when we are done we do not know whether we are standing on our head or our heels. I do not in the least deny that such work is valuable and wonderful. But it is not quite the real thing either of poetry or prose.

But there is a perfect, crowning, golden style in English prose. It is a style whose colloquial ease is not the home-bred rusticity of our first species, whose sparkling polish is not the impasto brilliancy of our second. It is simple from richness, glowing from within. It is keen and flexible and glittering, like a Damascus blade. It is terse. It does not tire. It does not over-dwell. The supreme master of this prose is Shakespeare; his co-rival in art, though, alas, not in matter, is Congreve. Goldsmith reigns on a little lower level; and there is no fourth to rank with them. Their prose gives the essence of character in immortal words. We recognize it as our real inheritance of speech, which we all ought to share, but which we have somehow been cut out of. No girl ever said like Rosalind, 'A star danced, and under that I was born;' but the phrase gives us at once a picture of the heroine and a precious pearl of language to put away among our verbal treasures. No fine lady ever uttered such a speech as this of Millamant's: 'What is a lover that it can give? One makes lovers as fast as one pleases, and they live as long as one pleases, and when one pleases they die; and then, if one pleases, one makes some more.' All the adorable coquetry of the women is in those words, and they are, besides, a set of cadences which affect the literary student with delight and despair. No wandering bear-leader ever put forth a claim to be a gentleman in the words of Tony Lumpkins's boon companion, 'Tho'd I be obligated to dance a bear. my bear only dances to the genteelest of tunes, "Water Parted" or the Minuet in Ariadne.' The clown rises before us in this sentence, which must tickle the fancy forever.

Sheridan has a skyrocket imitation of this style. Hazlitt and Charles Lamb, as a reward for their love of it, sometimes attain to its pure perfections. Thackeray struggled to achieve it all his life; but his success is at best quite questionable. Once, in a dispute with Tennyson, he asserted his ability to equal Catullus. He recanted this opinion the next morning, in a note of becoming modesty; and probably he has by this time recanted the opinion which he held longer and more seriously, that he could write better than Congreve. Strange as it may seem, Dickens is really the more consummate master of this style. In the scenes where the Wellers appear, in those between Dick Swiveller and the Marchioness, above all in those which have to do with Sairey Gamp, he too gives us the essence of character in immortal words. Mrs. Gamp's 'Put the bottle on the chimley-piece so I may wet my lips with it if I be so dispoged;' the Marchioness's pathetic reference to the imagination which was required to season the lemon-peel punch; Sam Weller's philosophy of love-letters; the elder Weller's description of Mr. Stiggins,— these, and a hundred other passages, place Dickens not much below the perfect three.

Cardinal Newman and Matthew Arnold are perhaps the best modern masters of this style in serious matters. And the famous scene where Arminius investigates Mr. Bottle's mind, *qua* mind, shows in Arnold the creating flash. This species of prose, informal, easy as an old shoe, is, as it were, made for letter-writing; and as a consequence the great English letter-writers, Gray, Cowper, Keats, FitzGerald, are among its best exponents. Keats's prose, indeed, is almost pure Shakespeare. Among Americans, Poe has the glitter though hardly the ease of the style, Lowell its unction, and Emerson its inward irradiation.

There is one kind of prose style which, I think, has hardly been naturalized in English. It is the style of Thucydides and Tacitus — the style, that is, of one who says everything almost without words. Landor essayed to write it; but Junius, perhaps, alone succeeded.

CHARLES LEONARD MOORE.

## *COMMUNICATIONS.*

### 'THE SHADE OF THE BALKANS.'

(To the Editor of THE DIAL.)

Since the reviewer of 'The Shade of the Balkans,' in your issue of August 1, has made improper use of a private letter, I am sure you will allow me to correct him in a public letter. It happens that in 'The Shade of the Balkans' (which is a collection of Bulgarian folk-songs, etc., and related essays, for which Pencho Slaveikoff, Dr. E. J. Dillon and myself are responsible) we say we do not believe that 'The Bard of the Dimbovitza' is, as it pretends to be, a collection of Roumanian folk-songs, but that it has been manufactured (and very well) by Carmen Sylva, Miss Hélène Vacaresco, and Miss Alma Strettell. The folk-lorists have always classed this book with Ossian; and their reasons for so doing have been set forth in our volume for the benefit of the general reader. Our object was not, as your reviewer suggests, to satisfy our superfluous malice; there is in Slaveikoff's essay a complete examination of Bulgarian Popular Literature, its origin, its heroes, its methods, its villains, and not the least interesting part is concerned with Stephen Verkovich, who forged the celebrated 'Veda Slovena,' with Wenceslaus Hanka who 'discovered' his own poems in the vault of the church-tower of Königinhof, and so forth. The value of his work would therefore have been less if nothing had been said about 'The Bard of the Dimbovitza,' since the Rouman's culture has been, from the Middle Ages until recent times, so closely interwoven with the Bulgar's (I need only refer to Dr. Ivan Shishmanoff's well-known pamphlet, 'Der Lenorenstoff in der Bulgarischen Volkspoesie,' wherein the prevalence and variations of this one song throughout the Balkans are discussed) that such a collection of folk-songs as Miss V.'s cannot exist or have existed.

I shall not trouble to repeat the scientific reasons (as, for example, that in the present condition of the Roumanian tongue even Emenesco, the best of their modern poets cannot give utterance to such songs as Miss V. has collected from the lips of an old gardener, a nurse, etc., so that these gifted retainers presumably speak French, in which language the songs were first published). But let me say that Teodorescu, the greatest of Roumanian folk-lorists, has never been able to find any songs like these; no more have any other 'learned and patient folk-lore searchers,' as Miss V. herself admits in the dedication of a later volume. On the contrary, the wise men of Bucharest have ridiculed the book's pretensions; and for this Miss V. calls them unpatriotic!

One cannot hope that every man who writes reviews of folk-song books should be a folk-lorist; but I confess that it is disheartening when the proofs (which we thought it worth while putting for the general reader's sake, and which all folk-lorists already knew) are utterly ignored, and your reviewer proceeds to say, 'There can, of course, be no doubt as to the authenticity of the songs. . . . It is preposterous that a reigning Queen,' etc., etc. . . . 'Hélène Vacaresco is a maid of honor to this Queen.' Allow me to repeat the words of Molière: 'On peut être honnête homme et faire mal des vers.'

Your reviewer does not know how these songs were made, and I cannot enlighten him, as I am far from being in Miss V.'s secrets; but, judging from a later volume which has her name alone upon the title-page, I shall say that the quality which gives them value—their æsthetic beauty—is owing to the genius, not altogether unknown, of Miss Alma Strettell.

My private letter to your reviewer was written on account of one he sent to Slaveikoff. When I met S. last spring in Paris, he gave me the letter, which was a request for further information as to Miss V. [He wrote likewise to that lady asking her to tell him whether the songs are authentic! May I comment upon this by quoting your reviewer on some other lines which, says he, 'are touching in their sweet simplicity'?] S.'s health being bad, his sister had replied to the letter, and at his suggestion I sent a supplementary reply. It is the treatment of this reply which I consider grossly unfair.

In the first place, I informed the inquirer that the denunciation of Miss V. has for the sake of simplicity been added to S.'s essay, but that as a matter of fact I had compiled it from the words of S. and of others. 'Such a procedure,' says your reviewer, 'casts suspicion upon the whole book.' How ludicrous! If an engine is being cleaned by Samuel Smith, the driver, and his three competent assistants, we may say, for the sake of simplicity, that the engine is being cleaned by Samuel. Why need I add in parenthesis that this proof came from Dr. Dillon, or that another one was contributed by Mr. Misu, the Roumanian agent and philologist in Sofia, or that others again were provided by Professor Dr. Gaster, the famous Roumanian scholar? They all agreed with each other, S. agreed with all of them, and as most of the proofs did not originate with them but with him it is not very reprehensible, I think, if all of them are grouped under his name. Against these experts, by the way, your reviewer brings up two French gentlemen who, he says, champion Miss V., namely: M. Gaston Paris and M. André Bellessort. He says the former is one of the greatest French authorities on the subject. That, permit me to remark, is exceedingly faint praise. With M. Bellessort I am unacquainted, but I am sorry that his two years' study and travel in Roumania have not brought him nearer to Teodorescu, Emenesco, Dr. Gaster, and others who have studied Roumania for a lifetime.

In the second place, I informed your reviewer that in the London 'Bookman' for April I had reviewed Miss V.'s later book, in a signed article. He blames me, apparently, for writing it with sarcasm. Heavens! must all reviews be written with streaming eyes? He blames me for writing it at all. Surely it is better that reviews should be written by those who are in some degree acquainted with the subject than by those who are

obliged to write privately to the authors for information, while the rest of their review is culled, word for word, from the books themselves. He blames me for saying that a part of our book is brilliant,—because, like many other people, I said this of Slaveikoff's part. Pray, does one usually collaborate with writers whom one fancies to be dull?

HENRY BERNARD.

*The Bath Club, London, Aug. 20, 1905*

[Mr. Bernard's letter is so immoderate, so full of inaccuracies, exaggerations, and misstatements, that space will not allow a discussion of it at length.

In the first place the reviewer cannot plead guilty to Mr. Bernard's charge of having made improper use of a private letter. Struck by Mr. Slaveikoff's bitter denunciation of Miss Vacaresco's 'The Bard of the Dimbovitza', involving the Queen of Roumania, and feeling the injustice in the manner of the attack, the reviewer wrote to him stating that he was reviewing her later book and his own, and asking his opinion of 'Songs of the Valiant Voivode' (not information about the author, as Mr. Bernard erroneously says). According to Mr. Bernard's admission, his unsolicited letter to the reviewer was written at the request of Mr. Slaveikoff, who knew that his bitterness had attracted unfavorable comment. Under these circumstances, the reviewer felt justified in making two quotations from this letter; one, in justice to Mr. Slaveikoff, to show that he was not the author of all the denunciation put into his essay; and a second quotation, suggested by regret that the reviewer could not have the pious sensation experienced by the man who felt that 'he might as well review the Bible' as the book sent forth by Mr. Bernard.

The reviewer has indeed had the privilege of exchanging several letters with Miss Vacaresco. When Mr. Bernard conjectures that the reviewer wrote to this lady asking her to tell him whether the songs are authentic, he is evidently thinking of a letter that he himself wrote to her inquiring about the authenticity of those in a former book, during the preparation of his own work. The reply was probably not satisfactory to the gentleman, for he confesses, 'I am far from being in Miss V.'s secrets.' These things are indeed 'touching in their sweet simplicity'.

Eulogy from M. André Bellessort, M. Gaston Paris, and the French Academy is, in Mr. Bernard's opinion, exceedingly faint praise. It is a pity, then, that he condescends to quote from the language represented by them.

Is it not possible that the judgment of one of the Roumanians mentioned has been prejudiced by his exile?

It appears that Mr. Bernard has not read the offending review carefully. Speaking of the reference to his notice of 'Songs of the Valiant Voivode', he says, 'He blames me for writing it at all.' Nothing of the kind was said in the review. In two other places he misquotes it, and in his excitement he exclaims, 'Heavens! must all reviews be written with streaming eyes?' Certainly not; read that of 'The Shade of the Balkans.'

In spite of Mr. Bernard's attempted defense and the puffing of the engine, the method of putting into Mr. Slaveikoff's signed essay, even 'for the sake of simplicity,' statements compiled from others, can hardly be approved.

As said in the review, Mr. Bernard's book contains much of interest; but the reviewer was constrained to deplore the newspaper style, the immoderate tone, the prejudice, and the undignified attack upon the Queen of Roumania and Miss Vacaresco; and his plea was for respectful treatment of these authors. He is not yet prepared to question their veracity.—THE REVIEWER.]

## 'PAUL JONES AS A HERO IN FICTION.'

(To the Editor of THE DIAL.)

Under the above title, THE DIAL of August 16 publishes a communication, as interesting as it is timely, from Mrs. Annie Russell Marble, in which attention is called to James Fenimore Cooper's characterization, in 'The Pilot,' of Paul Jones; and passages from the novel are quoted, apparently to justify the rehabilitation of Jones's character that is now being somewhat noisily advanced in the country of his adoption.

It seems to me to be only fair to the novelist that the following sentences, from page 288 of Professor Lounsbury's life of Cooper in the 'American Men of Letters' series, should also be printed: 'He [Cooper] was in later years dissatisfied with himself, because in his novel of 'The Pilot' he had put the character of Jones too high. He thought that the hero had been credited in that work with loftier motives than those by which he was actually animated.'

CHARLES E. EAMES.

*Detroit, Mich., Sept. 5, 1905.*

**A department devoted to 'Art in America,' under the editorship of Mr. F. J. Mather, Jr., will shortly be added to 'The Burlington Magazine,' of which Mr. Robert Grier Cooke is the American publisher. This feature should serve to extend very considerably the already wide constituency which this authoritative and beautiful periodical has secured on this side of the Atlantic. Forthcoming numbers will contain articles on 'Turner's Theory of Colour' by Mr. C. J. Holmes, 'Silver Plate in the Collection of the Duke of Newcastle' by Mr. J. Starkie Gardner, 'Some Impressions of the Early Work of Copley,' 'The Paintings by John La Farge Destroyed by the St. Thomas Church Fire' by Mr. William B. van Ingen, 'Ecclesiastical Dress' by Mr. Egerton Beck, 'The Classification of Oriental Carpets,' and many other subjects of value to those who take a scholarly interest in art matters.**

## The New Books.

### A Frenchman's Rhapsody on America.*

After Pastor Wagner and his strenuous preaching of the simple life, comes the Abbé Klein with his simple account of the strenuous life as seen by him in this country and Canada during the late summer and autumn of 1903. 'Simple' need not here be construed to the good priest's disadvantage; rather let it be interpreted to mean that there is something almost touchingly naive and joyous, unrestrained and enthusiastic, about his pleasant description of his vacation frolic in the land of the free and the home of the brave,—or, to quote his somewhat fervid language, 'this great and glorious land of liberty and faith and tolerance, the place of all places where, in times of moral exhaustion, men may hope to refresh their souls as they renew their physical health in the air of the mountains or the sea.' Like M. Wagner, our author is a fervent admirer of President Roosevelt, whom he frequently quotes, and to whom he dedicates his book by permission.

The genial Abbé saw much to admire and little to condemn in our country and its institutions. He glows and exuberates on the subject of our bigness, our material prosperity, and our rapid growth. So very friendly and admiring a visitor to our shores must not be harshly dealt with for such inaccuracies (and they are not few) as have crept into his gorgeously tinted picture of our country. He means well, and is far more likely to err in our favor, and especially in favor of those of us who are his co-religionists, than the contrary. Let not the reader be disconcerted by an occasional wrong date, as 1623 for Boston's settlement, 1773 for the Boston Massacre (perhaps confounded with the Tea-Party of that year), and 1803 for the building of Fort Dearborn. The author amuses us by checking himself in mid-career to say, 'I am afraid of falling into the American abuse of superlatives, but truly'—and the stream of eulogy flows on again unrestrained. Even those chill horrors in marble and granite, our cemeteries, are included in the general panegyric, because in the Frenchman's eyes they are so cheerful in appearance, so well cared for, and are, as he expresses it, 'at once the abode of the dead and a place of recreation for the living.' 'The cult of the departed,' he adds, 'is as fervent in America as in Paris; the graves are as well kept, but they do not offer the same aspect of mourning. Among this people, optimistic by nature, and confiding in God, death itself loses its desolation.' For that monstrous architectural jumble, the capitol at Albany, as for American architecture in general, the writer has nothing but praise. It must be said, however, that he was disappointed in his hope of viewing the Albany wonder in person, a disappointment due to the route chosen from New York to Montreal, the journey being made by railway *via* Springfield and Boston instead of up the Hudson. 'To miss the Hudson was a mistake, perhaps,' he admits; 'but to miss Boston would have been a crime.' Cultured Boston is described, or partly described—for he has considerable to say about it—in words that unmistakably betray the writer's nationality.

> 'As Boston passes for the most intellectual city of the United States, so too it is commonly supposed to be the one most thoroughly permeated with French culture. Its era of prosperity dates back to the time when French manners and French literature set the fashion for the world. Fidelity to its own traditions, therefore, keeps Boston faithful to those of France. It follows our books and periodicals with close attention, and cultivates the study of our language so assiduously that the French lecturer, summoned yearly to Harvard by the terms of a special foundation, always finds a large and appreciative audience ready to welcome him.'

Another regret caused by the choice of the New England route to Montreal was that of missing the Catholic Summer School at Lake Champlain. 'However,' concludes the Abbé, 'to become well acquainted with the six or seven hundred Catholics at the Summer School would require at least a fortnight, and so long a stay was simply impossible.' The genial visitor's capacity for making acquaintance appears to be something extraordinary.

Much space is, naturally enough, devoted to the Catholic church and to Catholic religious houses and schools in the United States and Canada, and the Protestant reader will learn some new things in the course of the book—perhaps even a few things that are not so. But never mind; the Abbé is not compiling a dictionary of statistics. Had he been, he probably would have thought twice before assigning so many of his co-religionists to some of our cities. The Chicago Catholics, for example, he puts at one million, out of a total population which he makes largely in excess of census returns. The exemplary morality, too, that he delights to attribute to the restraining influence of the confessional might not be borne witness to by police court records.

Although the phrase 'vacation frolic' was, perhaps inadvisedly, used to characterize the author's American tour, it must not be thought that he came among us mainly for idle amusement. As already indicated, serious study of religious and educational systems claimed much

* In the Land of the Strenuous Life. By Abbé Felix Klein, of the Catholic University of Paris. Author's Translation. Illustrated. Chicago: A. C. McClurg & Co.

of his time. Here are a few sensible words prompted by a visit to the Catholic university at Notre Dame, Indiana:

'It requires only a brief examination of the discipline of Notre Dame to bring out an essential distinction which exists between English and American education on the one hand, and French education on the other; it is that the former allows more freedom to collegians and less to advanced students than we do. Certainly it is not the least of the inconveniences of our system that up to a boy's eighteenth year we deprive him of all initiative, and then of a sudden fling him into absolute independence. There is not one boy in our secondary schools who would not feel like an escaped prisoner if he were to enter Eton, or an American college, or the similar school in France, the Ecole des Roches. On the other hand, there is not a young man among our advanced students who would not feel disgraced if he were asked to submit to the discipline that governs the graduates of Oxford, Harvard, or Notre Dame. Undoubtedly surveillance ought to be proportioned to the age of the student, but it is unwise to make all surveillance odious from the very beginning by irritating restraints, and then when a boy's dangers are greatest to leave him absolutely to his own devices.'

Whenever our cheerful traveller meets a discontented foreign-born American, he is tempted to ask, 'Why, then, don't you go back again to the old country?' Thus a conversation about Chicago with a citizen of German birth leads to a similar silent query on the part of the Frenchman, whom we will leave to relate the incident in his own words.

'We are on an "accommodation" train; at every stop new passengers enter, and soon all the seats are taken. I surrender mine to a woman, and, seeking a place on the platform, am soon deep in conversation with a Chicago tradesman. He is a German, native of Cologne. About 1880 he came to America, and has succeeded so well in business here that he has no desire to leave. That does not hinder him, however, from speaking very severely of the city of his adoption. "Chicago," he said, "has magnificent parks, boulevards, and residences; but the greater part of it is dirty to a disgusting degree. One would think that with the twenty millions of dollars that we pay in taxes every year, the city would be able to present a clean and respectable appearance; but three-fourths of the money goes right into the pockets of the unscrupulous politicians who are keeping a tight hold on the city government. But of course they have to satisfy their followers; and how else can they be reimbursed for their heavy election expenses? Democrats or Republicans, one lot is as bad as the other; it is not worth while to turn the rascals out—their successors would be worse. In this country, everyone bends the knee in worship of the Almighty Dollar." And in fact, this severe critic seems as devout a worshipper as the rest; if the country is so disagreeable to him, why, except for his pecuniary interests, doesn't he quit for good? Besides, it is easy enough to see that a city which has increased a million inhabitants in the last two decades can hardly have everything in apple-pie order; no wonder certain streets are still unswept, unmacadamized, unpaved. If you add to the tirade of my German friend all that I had heard of "the city of pork-packers" in Europe and Canada, you will understand that I entered it without much prepossession in its favor. Some good people, indeed, had whispered into my ear that no one who had the faintest love of beauty or retained more than a shred of moral sense would willingly set foot on the streets of Chicago.'

Nevertheless, praise is not wanting even for Chicago, whose 'enchanting parks' and fine boulevards especially please the visitor. 'What traveller,' he asks, 'will brave all prejudice, and be the first to tell the world that there are very few cities uniting as much loveliness in their parks, their avenues, and their boulevards, as this prosaic city of Chicago? I would be the second to such a one; and I would add that I have hardly seen anywhere else so many people praying in the churches, or visiting the museums and galleries, or reading in the libraries.' The 'handsome university to which Mr. Rockefeller's millions have piped the Pierian springs' receives mention, but, being under Protestant auspices, it fails to attract much of the good priest's attention. From Chicago the traveller proceeded to Peoria, of whose distinguished Bishop he has many good things to say, as witness the following:

'Not that Bishop Spalding tries to impress one by any sort of outward show. American bishops are noted for their simplicity; and he is the simplest of them all. Like all truly superior minds, he respects in each the natural dignity of man, and treats everyone as his equal. I do not think he speaks in any other way to his friend President Roosevelt than he would to the youngest curate in his cathedral. It matters not where or before whom he may be, he is always simply himself, without precaution or reserve. If one inspires confidence in him, he says so, and thereafter it may be relied upon. In the contrary case, his manner is equally candid. I do not know,—or, rather I do know, but do not care to say,—who it was that one day asked his coöperation in a certain enterprise, and upon being refused point-blank, demanded an explanation. "Because I have no confidence in you," answered Bishop Spalding, with the most natural tone in the world.'

Our strenuous President the author considers one of the two most interesting men he has ever met, Cardinal Lavigerie being the other. Two paragraphs from the chapter devoted chiefly to Mr. Roosevelt are selected for quotation.

'The man of the Strenuous Life is indeed before us. My seat is quite close to his. I miss no movement of his countenance or of his entire body, no inflection of his earnest and resonant voice. A magnetic current radiates from his whole being and affects everyone about him. I understand what was meant by a writer in one of the American reviews, who compared him to a dynamo, and said, "He seems to explode his words." He is of medium height, but robust and muscular. His round and somewhat full face, his fine light mustache, his fresh, animated complexion, his hair in its original abundance, his vivacity of manner, give him, notwithstanding his

five-and-forty years, a youthful appearance which the cartoonists do not neglect. To this energetic, almost restless, make-up, a pair of blue eyes add that attribute, without which all the rest were nothing, which is called charm.'

'I was not, I believe, playing the flatterer, in telling the President that France takes a great interest in him and his ideas. He then spoke of his personal sympathy with our nation. He mentioned the French descent of Mrs. Roosevelt,— formerly Miss Edith Kermit Carow; and he added, with evidently sincere satisfaction, that he himself had French blood in his veins. That was why, he continued, he had given the unusual name of Quentin to the youngest of his four boys. As everybody knows, he belongs to an old Dutch family that settled in New York in its early period, and has distinguished itself continuously in commerce and public affairs. Something less generally known, though worthy of observation for the light it throws on his many-sided character, is that several of his ancestors married daughters of French Huguenots; that his paternal grandmother was Irish; and that his mother, a Bullock of Georgia, was of Scotch and French descent. So there is a good dose of the Celt in this New York Dutchman. But we must remember that above all there are two centuries and a half of American education.'

The Abbé is a man of fine culture, and a wide-awake if not always sufficiently skeptical observer. Best of all, his whole book breathes a freshness and a joy of living that, quite apart from its subject-matter, are decidedly engaging; and the amiable determination to be pleased with everything and everybody American cannot but win the author many friends among the readers of his American edition. The already established popularity of the work in France is indicated by the fact that it passed into a 7th edition a few months after its publication, and it has received from the French Academy the Montyon prize of a thousand francs. The good literary style of the English version, made by the Abbé himself, and the highly entertaining character of the narrative, will no doubt make it a favorite in this country also.

PERCY F. BICKNELL.

## THE INSECT AGE.*

In his new book on 'American Insects' Professor Kellogg remarks that 'if man were not the dominant animal in the world, this would be the Age of Insects.' But Forel, the well-known Swiss authority on ants, has raised the question whether, after all, these insects do not in reality possess the earth. I look out of my window on a vacant lot, covered with rocks and wild plants. It is said to 'belong' to Mr. So-and-So; but I have never seen him there; whereas it is, I know, peopled in every quarter, inside and out, so to speak, by ants. If possession is nine-tenths of the law, they certainly have the better of it.

So, perhaps, this is the Age of Insects, and we are of secondary importance. Without pressing the point — for man's egotism is invulnerable — we must at least admit that the study of insects is worth while. As I write, New Orleans is suffering fearful penalties for her neglect to consider the mosquito and his deadly ways; and it is more than probable that flies carried death, in the form of typhoid germs, to many of our brave boys in the Spanish war. It has ceased to be merely a question of loss of property; our very lives are in danger because of certain insects. On the other hand, from their very numbers and variety, insects afford splendid material for the investigation of many scientific problems; while, for the same reasons, they enable even the beginner to make discoveries,— real additions to scientific knowledge. It is not surprising, therefore, that the study of insects is becoming increasingly popular, and that publishers find it worth their while to bring out large tomes upon the subject.

Professor Kellogg's book is certain to be widely useful. In its style, it reminds me somewhat of Figuier's 'Insect World,' an admirable French book which was translated into English, and was one of the chief joys of my boyhood. Readable and profusely illustrated, it gives a great amount of information about the insects of this country, in such a manner that it is available to any intelligent person. Dr. D. Sharp's volumes in the 'Cambridge Natural History' still hold the field for general entomology, and are not likely to be superseded, unless by a larger work which their learned author has in preparation. Dr. Howard's 'Insect Book' has a unique value for its numerous illustrations, and especially the excellent life-histories. Other works are necessary for particular purposes; but if I were asked to name a single work for a beginner, who at the same time meant business, I should not hesitate to recommend this new product of Stanford University.

It is not necessary to give any detailed account of the work. In addition to the chapters describing the different kinds of insects, there are special sections on structure and physiology, development and transformations, insects and flowers, colors and color-patterns, insects and disease, and collecting and rearing insects. In a new edition, I should like to see a chapter on the geographical distribution of insects, if that would not make the book too large. The account of the beetles seems too short; a special work on North American beetles is at present a great desideratum.

In a work of this sort there are always some

* AMERICAN INSECTS. By Vernon L. Kellogg. Illustrated. New York: Henry Holt & Co.

things to criticise adversely. No living entomologist knows all groups of insects well, and it would probably be better if the several chapters of any general work were either written or revised by specialists. With all its merits, Professor Kellogg's book is a little too much of a compilation to be ideally satisfactory; and the numerous figures without specific names suggest the lack of help which might surely have been obtained for the asking. The nomenclature given is in some cases unsatisfactory, and in one or two instances the same insect is called by different names in different parts of the book. Misprints are not very uncommon, but of other errors I have found few. On plate ix, figure 28 is not a 'skipper' butterfly, and its scientific name is not Archonias lyceas, but Neophasia terlootii. Plate ii., fig. 12, named Meloe, appears to be Megetra vittata. Some of the borrowed figures are very poor, but most of the illustrations are good.

T. D. A. Cockerell.

## New Views of the Great Spanish Armada.*

Volume III. of the 'Cambridge Modern History' series is entitled 'The Wars of Religion,' a title sufficiently indicating the nature of its contents, and covers the general field of European history from 1530 to 1625. The twenty-two chapters are divided among sixteen authors, of whom four at least are widely and favorably known as specialists in the fields of which they write. These are Mr. R. Nisbet Bain on Poland, Mr. E. Armstrong on Tuscany and Savoy, Mr. Martin Hume in two chapters on Philip II. and Philip III. of Spain, and Mr. S. R. Gardiner (whose recent death has caused a distinct loss to the historical world) on England in the time of James I. The chapters by these authors are all excellent examples of the specialist's art, and yet are well suited to the general survey that the work itself is attempting to give. The usual selected bibliographies accompany the volume; while in their preface the editors announce that upon the completion of the twelve volumes originally planned two supplementary volumes will appear, one containing maps of the various countries in the periods treated, and one supplying a general index to the entire work, together with some comprehensive genealogical tables.

It is becoming more and more evident, with the appearance of each volume, that this huge production can never serve as a popular history, nor even as an instructive one; since the distinctions made, and the emphasis placed on comparatively minor incidents, are such as the general reader cannot appreciate and which therefore merely weary him. The work is serviceable for reference purposes, but is especially of value to the student of history, offering him specialist knowledge, and at the same time giving him suggestions for his own work. An adequate review of the volume should therefore be directed to the needs of the historical student, and should deal explicitly with each contribution; but our present limits confine attention to but one of the many interesting chapters, that by Mr. J. K. Laughton on 'The Elizabethan Naval War with Spain.'

Mr. Laughton's desire for accuracy removes all the glamour of the epoch. Hawkins, Drake, and even Sir Humphrey Gilbert, are depicted as little better than freebooters, almost pirates in fact, and as probably animated much more with the love of adventure and of easily gotten pillage than with religious or national enthusiasm. It is not a pleasant picture of an age that the Protestant historians have taught us to look upon as one of inspiring religious patriotism. Moreover, while the author is careful to state that England wholly underestimated her own naval strength in the contest with Spain, he proves in fact that the Great Spanish Armada was but an empty bubble that burst upon the first contact with the efficient fleet of England. The English ships were quick, active, fast sailers, supplied with heavier guns of longer range than were the Spanish, and were manned with sailors who also fought the ship; while the Armada consisted of poorly equipped and poorly victualed floating forts, in which the sailors had no share in the fighting, and which were crowded with troops and commanded by soldiers. These vessels were expected to come to hand-to-hand conflicts with the enemy, when the valor of the Spanish troops was counted upon to win the victory; but, clumsy in movement and badly sailed, the soldiers in them never had a fair chance to prove their reputed valor. The English simply kept their distance and maintained a steady pounding of the enemy. Storms and bad weather, according to Mr. Laughton, had little to do with the English victory, for an entire week of good weather intervened between the opening of the conflict and the beginning of tempests. Of the Spanish ships, many of the hundred and thirty belonging to the Armada were mere transports, or supply ships, with no fighting qualities whatever; so that in the final analysis the real 'men of war' numbered about fifty on each side. The entire victory was simply the victory of newer and better ships, heavier guns, and newer methods, over an antiquated

* The Cambridge Modern History. Edited by A. W. Ward, G. W. Prothero, and Stanley Leathes. Volume III., The Wars of Religion. New York: The Macmillan Co.

pattern of vessel and an obsolete style of naval warfare. It was in truth a mere slaughter, as is shown by the fact that the English lost but some sixty men all told in killed and wounded, though many sailors died soon after from a disease that broke out in the fleet; while the Armada lost sixty-three ships and thousands of men. These figures prove, better than any words, the inequality of the contest.

This analysis of Philip II.'s famous attempt to invade England is unquestionably in perfect harmony with the best results of modern historical research, and is therefore to be welcomed on the ground of historical accuracy; but the danger in such studies is that the writers forget contemporary opinion, which is after all the chief interest in historical study, and, by dwelling on the errors into which contemporaries fell, underestimate or even lose sight of the importance and influence of the very misapprehension of the facts. The importance of the defeat of the Armada, viewing it from its effect on the English nation, lies largely in the fact that the people believed that England had won a victory against overwhelming odds. This is in some measure indicated by Mr. Laughton, but not with sufficient emphasis. His delight in proving the actual superiority of the English fleet blinds him in a degree to the devout thankfulness of the nation at a God-sent preservation.

In treating of the years after the Armada of 1588, the author is not so critical; for he regards that year as practically marking the conclusion of the struggle between England and Spain for the supremacy at sea. In fact, however, two authors, Mr. Julian Corbett in 'The Successors of Drake' and Mr. Martin Hume in 'Treason and Plot,' have both conclusively demonstrated that the last ten years of Elizabeth's reign were years of increased Spanish effort for the overthrow of England. Mr. Corbett ranks the Armada of 1599 as a more tremendous effort on the part of Spain, and as more dangerous to England, than that of 1588; while Mr. Hume, both in the book just named and even in his two chapters in the present volume, shows the wave of patriotism and the desire for revenge that swept over Spain when the news of the defeat of 1588 was received. Possibly the period assigned to Mr. Laughton extended beyond that in which he had a special knowledge, and he was thus led to conclude his article with the old accepted tradition, not being aware that the tradition had recently been undermined. This is not a criticism of the specialist, for the specialist's knowledge must stop somewhere; it is rather an inevitable fault of a general history written by a number of specialists.

E. D. ADAMS.

## STORIES AND TRADITIONS OF THE PAWNEE INDIANS.*

Dr. George A. Dorsey is an indefatigable worker in the field of American folk-lore. During the past few years he has paid particular attention to that extremely interesting group of Plains Indians known as the Caddoan stock. His studies in regard to the religion and mythologies of the tribe forming this stock are of exceptional interest. The Caddoan family includes the Arikara, Caddo, Kichai, Pawnee, and Wichita. The legends of the Arikara and the Wichita have been published by Dr. Dorsey under other auspices; the stories gathered among the Skidi Pawnee are presented in the volume before us. The Arikara and the Pawnee are closely related. The Pawnee themselves are divided into three subdivisions,— the Chaui, Pitahauirat, Kitkehahki, and Skidi Pawnee. It is probable that the Skidi are in reality more closely related to the Arikara than they are to the other groups of so-called Pawnee.

The Pawnee, as long as they have been known, have been tribes of the great Plains. Their ancestral home in Nebraska was a broken, dry, sandy district, with a scant growth of timber along the water-courses. It was a famous hunting-ground, abounding in buffalo, deer, antelope, otter, beaver, mink wolves, coyotes, and foxes, and in the mountains westward bears and mountain lions. The nature of the country in which they formerly lived has influenced, as is natural, the form of the stories themselves.

In an introduction of some twenty pages, Dr. Dorsey gives the more important facts regarding the life and customs of the Pawnee. Chief in interest, among these, are their social organization and their religion. In their social organization, the Skidi show no trace of the clan, or gens, so commonly the social unit among American Indians. The village is the element. Of these, there were nineteen, each with its sacred bundle. Marriage within the village was endogamous; each village had a hereditary head-chief, and the people of the village were considered descendants of the original owner of the sacred bundle preserved in it. Below the chief were four braves, police under his direction; below the braves ranked four priests, after whom in consequence were the medicine-men and the warriors. Last of all were the common people. In this lack of clan organization, in the hereditary chiefship, in the importance of the sacred bundles, and in

* TRADITIONS OF THE SKIDI PAWNEE. By George A. Dorsey. Memoir VIII. of the American Folk-Lore Society. Boston: Houghton, Mifflin & Co.

the village system, the Pawnee were quite peculiar among American tribes.

In their religious thought and practice they were quite as interesting. They recognized a supreme being, Tirawa, whose commands were executed by lesser gods; next to him and his wife — the vault of heaven — was the evening star. She was the mother of the first terrestrial beings, their father being the morning star; her four attendants — wind, cloud, lightning, and thunder — transmitted Tirawa's mandates to the people. Her garden of growing grain and her herds of buffalo were the prototypes from which terrestrial fields and herds drew life. Her husband, the morning star, ranked next to her. To their child, a girl, the Skidi formerly offered a maiden as a sacrifice. After these divine beings came the gods of the world quarters, creators of all but the first pair; then a crowd of other meteorological and stellar deities, each with his place and function; then followed the divine animals and the messengers. The Skidi had a remarkably developed star-cult, influencing the arrangement and location of their villages when they came together to celebrate the great ceremonials. These were then so placed as to reproduce terrestrially those distributions which the gods had made in the celestial vault. The mysterious bundles used in the village ceremonials were derived from the god of the village. These bundles vary, though their general similarity is evident. Each contains at least one pipe, tobacco, paints, certain birds, and the mother corn. These objects were wrapped in a piece of buffalo-skin, and the bundle thus formed was treated with respect and was in charge of a regularly recognized owner. At the ceremonial of each bundle, a ritual was sung and an offering was made to it. To the morning-star bundle a human maiden was sacrificed; to the evening-star bundle, tobacco and the heart and tongue of a buffalo. Each bundle had its appropriate dance, performed in the ceremonial, and its particular origin story, which was narrated between the ritual song and the dance. It may be mentioned, in passing, that Dr. Dorsey, with a great amount of trouble, has succeded in securing a considerable number of these sacred bundles for the Field Columbian Museum, with which he is connected.

The stories of the collection before us number ninety-one. Among the most interesting of them are the origin stories of the bundles. There are, however, various other types, and Dr. Dorsey groups the whole collection under six heads: 1, Cosmogonic, including the origin stories of the bundles; 2, boy heroes; 3, medicine; 4, animal tales; 5, people marrying animals, or becoming animals; and 6, miscellaneous. On the whole, the character of the stories, from the point of view of thought and expression, is high; and they compare favorably with those of other Indian tribes. It would be interesting to present some of the more striking features and elements of the tales, but the limits of our review prevent so doing. Many of them would be encountered in the stories of other tribes; while others are quite characteristic and local. The stories as a whole give an excellent idea of the life and thought of a Plains tribe.

Two problems seem just now to face the ethnologist who collects and publishes the stories of barbaric peoples. The first is in regard to the form in which to cast the legend. It is clear that the simplicity of the original should be retained; but its sense and true merit ought not to be sacrificed in so doing. There is a tendency at present to give aboriginal stories in a broken dialectic form which is difficult of comprehension, and which mars and destroys whatever beauty the stories themselves may possess. Thus, in the dialect version of the legends of the Torres Straits islanders given by Haddon, we receive an impression of imbecility in the narrators; it is unfair to the native story-teller to weight him down with the imperfections of the badly-learned foreign language which serves as the vehicle of his narration. What is wanted is the meaning put with all the simple directness and naturalness which the story-teller would give it if he were speaking in his native tongue. Dr. Dorsey has avoided this fault of dialect rendition; for fault it is, and not 'scientific accuracy.' These Pawnee stories are told in good English, and adequately present what the teller meant to say. The second problem is the dealing with indecent and obscene passages. In these Skidi tales, Dr. Dorsey throws such passages into Latin. It is difficult to see his rule of judgment, as many passages which are not Latinized are quite as objectionable as the worst of those which are. The present reviewer does not find in the Skidi collection any matter which really needs to be thus treated. When there is really objectionable matter in aboriginal tales, one of two things may be done: if the passage is essential to the story, the whole story may be omitted; if the passage is not essential, it may itself be dropped, the remainder of the story being presented. The argument that it is necessary to give everything, in order to present aboriginal thought and life, is false; there is no population but what has its stories that are best left unrepeated. The purpose of collecting ethnic tales is that we may compare their thought and expression with our own, and with those of

people related to us, yet the collections of popular stories told among English and Dutch, French and German, contain no objectionable passages; and this is not because the Aryan mind is pure and produces naught that is foul. To compare an unexpurgated collection of Indian stories with Aryan collections which have been carefully culled is highly unjust to the aboriginal story-teller.

At the close of the stories, Dr. Dorsey presents notes and explanations of points which otherwise might not be understood, and makes a few comparisons with similar stories from other peoples. One must regret that this work of annotation was not more fully carried out. We have, however, said enough to indicate the high importance and interest of the work. The American Folk-Lore Society is to be congratulated upon keeping up the high quality of its memoirs. Volume VIII. is a worthy companion to those which have preceded it. The book is illustrated with a number of full-page plates representing Pawnee types and interesting things connected with the games and ceremonies of the Skidi.

FREDERICK STARR.

## THE WISEST OF FRENCHMEN.*

In the last analysis, the work is the interpreter of the man. It may be, as in the case of Shakespeare, that the work is so tremendous that a final interpretation is next to impossible, and the man is hidden in the intense objectivity of his creations; but such cases, after all, are rare. The man is bound to disclose his personality in style and substance. Usually, however, he does not make himself the direct subject of his work; he is content to let himself shine through it. Pepys chose to treat himself as his own confessor, and an unsuspecting editor gave the confession to the world. The result is that we know Samuel Pepys better than any other man in English literature; we know his failings, all the little pettinesses that an ordinary man hates to confess even to himself, as well as all that makes him one of the best fellows in history. But Pepys had no idea that he was contributing anything to either literature or literary history; in this respect, at least, he was of all men most innocent. Not such was Michel de Montaigne. He wrote about himself as about the subject he knew best; and in doing so he felt that he was but the representative of the human race, and therefore a subject of perennial interest. And of the men who have presumed on their own excellence as literary material, few have done so with greater justice or with greater self-content.

Diverse and undulant Montaigne says he is; and few will contradict him. He was born of an upper middle-class family, yet was taught by his father to associate with the peasantry as well as with his equals; the Renaissance was in its full glory, and he was the inheritor at once of the new paganism and of the old mediæval Christianity, with the result that he was three-quarters pagan and one-quarter Christian. He had no one settled philosophic or religious belief; the one science worth knowing thoroughly, he felt, is that of living well and dying well,—'loyally to enjoy our being,' as he says. He roamed through literature, taking what he liked and neglecting whatever he found difficult or not exactly to his taste. 'If I speak variously of myself,' he says, 'it is because I consider myself variously; all contrarieties are found in me, at this turn or that, in this way or another; bashful, insolent; chaste, luxurious; prating, taciturn; laborious, delicate; ingenious, dull; fretful, debonaire; lying, truthful; knowing, ignorant; and liberal, and avaricious, and prodigal.'

Professor Dowden, in undertaking a life of Montaigne, not only had the inherent difficulty of his tantalizingly varied subject, which placed him in competition with the Essays themselves, but had also the handicap of inevitable comparison with a series of biographies of established reputation. His work is the initial volume of the 'French Men of Letters' series, which is, of course, modelled on Mr. Morley's 'English Men of Letters' series. It is as high praise, perhaps, as one can give, to say that the new series starts out as well and promises as much as the old. The general plan of the older series is followed in the matter of treatment and length. In its 360 pages, this work seeks to interpret the author not merely by the facts of his life but also by what he reveals of himself in his writings. And, as was said above, Montaigne lays himself bare for the inspection of the reader. The danger for the biographer was lest he should lose himself in the multiplicity of this self-revealing detail. He avoided this danger by distributing what Montaigne says over the full period of his life. Thus, we see the essayist's point of view toward his early training, which differed in so many respects from that of his contemporaries as well as from that of today; toward his remarkable friendship with La Boétie, which stands out as a great romance in an otherwise calm life, his intellectual and religious kinship with the

* MICHEL DE MONTAIGNE. By Edward Dowden, LL.D. 'French Men of Letters' series. Philadelphia: J. B. Lippincott Company.

STUDIES IN MONTAIGNE. By Grace Norton. New York: The Macmillan Co.

THE EARLY WRITINGS OF MONTAIGNE, and Other Papers. By Grace Norton. New York: The Macmillan Co.

orthodox Sebonde, whose work he translated, at his father's request, his life in his Tower, where he shut himself off from all the world, even from the wife of his bosom; toward, too, his magistracy, his life at court, and the mayoralty of Bordeaux. It is no cut-and-dried biography, but an illuminated record of the mind and soul of the man whom Sainte-Beuve called 'the wisest Frenchman that ever lived.'*

Miss Norton's books are different; they are rather a collection of essays of a critical character, somewhat after the fashion of a doctorial dissertation. They seek to show the relation of the Essays to the earlier Sebonde translation, the editorial work in connection with the posthumous publication of La Boétie's writings, and the like; they put forth the theory that certain of the essays, such as that on Vanity, are combinations of earlier unpublished essays. The theory is a risky one for the various and undulant Montaigne, and one suspects that too much may be proved from the mere form of the Essays. The chief fault with Miss Norton's books, however, is their unfailing dryness. Never for a moment does she arouse a healthy interest in her readers. Let one compare her chapter on the friendship of Montaigne and La Boétie with Dowden's, and he will see the difference between what mars and what makes a book.

JAMES W. TUPPER.

* There should be added to the Bibliography Mr. J. Churton Collins's 'Studies in Shakespeare,' for the sake of its article on the relation of Shakespeare to Montaigne; and Mr. Saintsbury's monograph in the 'Encyclopædia Britannica.'

## BRIEFS ON NEW BOOKS.

*A history of the American civil service.*

Public discussion of various reform movements connected with the United States Civil Service during the past thirty-five years has resulted in valuable contributions to the literature of the subject. A trustworthy history of the inception of these movements, as well as the evils which they are supposed to cure, was needed, and has been furnished by Professor Carl Russel Fish, of the University of Wisconsin, in a monograph of the Harvard Historical Studies under the title 'The Civil Service and the Patronage' (Longmans, Green & Co.) Mr. Fish examines the policy of each President, from Washington to McKinley, toward the public patronage and tenure of office. He finds that Washington pursued the plan of making appointments solely for meritorious qualifications, and removals only for the efficiency of the service. On this ground the first President removed seventeen officials during the eight years of his administration. The merit system held moderately well until the coming of President Jackson. Exact figures of removals in his administration are wanting. Professor Fish sees in the inauguration of the spoils system the satisfaction of a large demand for 'reform' in administration, one species of reform being the casting out of professional office-holders. Another wave of reform marked the Whig inauguration of Harrison and Tyler in 1841, terminating the tenure of 304 Democratic officials. President Pierce caused 883 changes in office. All Presidents were not so fortunate as to follow a change in political parties; hence the plan was instituted of considering all appointments as made for four years only. The slight attempts to cast off the spoils system before 1876 were nullified by the Reconstruction era, the very nature of which aroused the strongest feelings of partisanship. Here the author keeps conscientiously within the pale of his subject, resisting the temptation to describe the scandals of Grant's second term, due largely to an abuse of the patronage. The difficulties under which reform movements in the Civil Service have made headway are well brought out by Mr. Fish. He attributes the success of these efforts, against the hostility of political machines and partisan leaders, to 'the non-partisan character of the movement at the same time that it has not been unpartisan.' Consequently it has received no serious check through the mutations of party fortunes. Other elements of strength, according to the author, may be found in the candor and publicity with which the movements have been conducted, and in the growth of public sentiment as to the necessity for reform. Our modern extension of industry has also brought a demand for the application of business principles to government service. The volume is a valuable addition to the other numbers in a valuable series, representing scholarly contributions to knowledge within the field of American history and administration.

*With pen and pencil, through Dickens's country.*

The true lover of books written by great men is apt to look askance at books written about them. The bushel of chaff they contain is frequently too dusty to repay him for the search for the few grains of wheat they may hold, and the reviewer too often lapses into a habit of relegating such volumes to the shelf from which he gives gifts to the indiscriminating acquaintance to whom a book is a book. In 'The Dickens Country,' however, the case is quite otherwise; and it is a real regret that the patient and devoted author can never know how great must be the appreciation of all lovers of the writings of Charles Dickens for the service he has rendered, nor how sincere must be the enjoyment of those who follow him on his chosen pathway. With an enthusiasm tempered by sound judgment, and guided by an exhaustive knowledge of every page Dickens wrote, Mr. Kitton made his way over every foot of that part of England 'having London as its centre and Rochester as its literary capital,' which has been 'treasured up to a life beyond life' by his master's pen. The work has been done so faithfully and so fully that it need never be attempted

again,—if, indeed, it could be done at all even now, so many are the changes Time makes among the haunts of men, and so resistlessly does the commercial spirit wage war against everything that stands in its way. In the very interesting photographic reproductions with which the book is filled we can read at a glance the fortunes of the man whose career began in a little house at Portsea, and ended nearly sixty years later in the charming house at Gad's Hill. As we follow the pictures, and the delightful text by which they are illustrated, we wonder sometimes where Dickens ever found time to do anything else than pack and unpack his belongings, or why he had ever any serious thought of any other profession than that of a bagman, so incredible is it that one man could have lived in so many houses or stopped at so many inns. The world had been a poorer place, however, had either choice or circumstance made his life other than it was; for from each halting-place, however brief the stay, the busy brain carried an impression, and from the vast fund of detail thus accumulated there was never a lack of material for the proper setting for any character or any effect it might wish to produce. It had been impossible that even one of Dickens's novels had been written, but for that restlessness,—inborn, perhaps inbred, by the peculiar conditions of his life; and it had surely been out of the question to have given us the England of Dickens's novels—but for the England of Dickens's life. Not the least interesting part of the book is the short introduction, in which Mr. Arthur Waugh tells us something of the life and character of the gentle and kindly man, since dead, who prepared this charming book. (The Macmillan Co.)

*Biography of the author of 'The Wealth of Nations.'*

'The Wealth of Nations,' says Mr. Francis W. Hirst, 'is a book to be read as it was written. More than half its nutriment and all its fascination is lost if you cut away the theory from its historical setting.' Such, it would seem, is the central thought about which Mr. Hirst has written his biography of Adam Smith for the 'English Men of Letters' series (Macmillan). The old extenuation of any tendency toward narrowness in 'The Wealth of Nations,' i. e., 'insular conditions,' which we had swallowed whole, so to speak, seems superficial indeed when with Mr. Hirst we follow Adam Smith's early career, his connection with the University of Glasgow, his travels in France, his timely observation of disturbed affairs at home and his very unusual opportunities to sift matters in argument with his keen-witted circle of friends. As Mr. Hirst carries us gradually along through these various phases of Adam Smith's life, he insistently shows how each in turn left its mark, and how 'The Wealth of Nations' was the logical result. It is Adam Smith's pre-vision alone that is relegated to the regions of the inexplicable. The task the author set for himself he has accomplished with thoroughness and even with interest; for there is about this biography no suggestion of dullness. Especially dextrous is his defense of Adam Smith's relations with the French school and of his attitude toward Free Trade. His friendship with Hume, devoted, though oftentimes assuming a controversial attitude, seems to have been his greatest mental stimulus, although he was also deeply influenced by his contact with such men as Burke, Franklin, and Pulteney. But it is by no means to be inferred that Mr. Hirst, in emphasizing the importance of 'The Wealth of Nations,' has neglected Smith's earlier writings, for 'The Theory of Moral Sentiments' is ably discussed and contrasted with the author's later work. And, further, Mr. Hirst has given us a fund of incident and anecdote of Adam Smith and his times which will be diverting even to those readers who profess no interest in 'the dismal science' of political economy.

*Essays by the pastor of a creedless church.*

The lectures of Dr. Felix Adler, the popular and learned leader of the Ethical Culture Society, of New York City, are read with as much interest as they are listened to from Dr. Adler's pulpit in Carnegie Hall. His books on 'Life and Destiny' and on 'Marriage and Divorce' aroused a deep and sincere interest at the time of their publication. But Dr. Adler is too busy doing active work to be able to spend much time preparing his lectures for publication. Feeling that 'to put into the hands of earnest people the words of one who has been a leader to many would be to extend an influence which may contribute to the progress of the higher life,' Mr. Leslie Willis Sprague has undertaken the pleasant task of arranging and editing some of Dr. Adler's most characteristic and vital lectures, and these are now published under the title 'The Religion of Duty' by McClure, Phillips & Co. Duty is the watchword of the Ethical Society, although it cannot be called a part of its creed, since Dr. Adler distinctively emphasizes the fact that the Society has no creed,—that in this 'Church of the unchurched' no man's religion, not even that of the founder and leader, is or need be subscribed to by all the members. The point of union is not a common religion, or even a common philosophy, but the 'fundamental conception that progress in right living is the paramount aim of life; that right thinking and right believing are important only as they lead to right living, and that the thinking and believing must approve themselves to be right by their fruits in conduct.' Dr. Adler's religious lectures gain rather than lose in interest through the fact that they are the expression of his personal opinion. Especially interesting are the first lectures, on 'First Steps Toward a Religion,' 'Changes in the Conception of God,' and 'Teaching of Jesus in the Modern World.'

*The place of industries in elementary training.*

The third edition of Miss Katherine Elizabeth Dopp's interesting book on 'The Place of Industries in Elementary Education' (University of Chicago Press) is made doubly attractive and valuable by the addition of a chapter on colonial history and the possibilties the study of this history

offers for the development of a child's industrial education. The arrival of the Pilgrims, the modelling of the coast where they landed, the making of their tools, the building of their houses, each contains an idea which can be made to render effective service in helpmg children to understand the situation through their own experiences. The training of the intellect through the senses, through the hand, the eye, the ear, which forms the basis of modern industrial education, is the general theme of Miss Dopp's book. She holds the theory, well substantiated, that the child grows along the lines in which the race has grown; his earliest instincts are the instincts of early man, and it should be the object of the intelligent educator to satisfy these instincts in work and play and to be ready for the natural advance to the next stage of growth. How this is being done in various schools of the country is shown in illustrations of children at work. These illustrations are another new feature of this edition of Miss Dopp's book.

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*The quest of happiness.*

There is a great deal of what Mr. William James calls 'the religion of healthy mindedness' in Mr. Clarence Lathbury's 'The Balanced Life' (The Nunc Licet Press). This ideal existence, according to Mr. Lathbury, consists in an adjustment of ourselves so perfect that we are 'not conscious of distinct faculties, but only of a happy and whole life.' With this end in view, he bids us cultivate the health of both body and spirit; for through their concerted action we are to find life in its best sense. Undreamed of possibilities of happiness, he says, lie latent in each one of us; but an almost universal lack of the physical and mental balance stands as a proof that we are not yet arrived at perfection but only on the road to it. Mr. Lathbury possesses not only a great deal of optimism but also a sensitive responsiveness to Nature, which will appeal especially to those who shall seek 'The Balanced Life' under his pleasant guidance.

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## Notes.

We understand that a new volume of Mr. Augustine Birrell's literary essays ('birrellings,' some one has called them) will appear shortly through Mr. Elliot Stock of London.

'In the Days of Milton,' a picture of the poet's life and times written by Mr. Tudor Jenks, will be published at once by Messrs. Barnes & Co. in their popular 'Lives of Great Writers' series.

The first number of a new magazine devoted to art affairs will be published this month by Messrs. Moffat, Yard & Co. of New York. 'The Scrip' is the title of the periodical, and Miss Elisabeth Luther Cary is its editor.

The special 'Riverside Press Editions' planned for publication during the present season by Messrs. Houghton, Mifflin & Co. include a selection of 'The Love Poems of John Donne,' edited by Professor Charles Eliot Norton, and a reprint of Sterne's 'Sentimental Journey.' The same firm is also preparing a special limited edition of an important historical work, a collection of 'Sailors' Narratives of Voyages along the New England Coast, 1524-1624,' with notes by Mr. George Parker Winship.

A new book by Mr. Charles Warren Stoddard, having to do with Stevenson, Bret Harte, Gail Hamilton, and others with whom the author was intimately asociated, will be published this fall by Messrs. Herbert B. Turner & Co.

The first volume of an authoritative edition of the Life and Writings of Benjamin Franklin will be published next month by the Macmillan Co. The edition will extend to ten volumes, and is being prepared by Professor Albert H. Smyth of Philadelphia.

A limited large paper edition of the works of Maurice Hewlett is in active preparation by the Macmillan Co., who promise the first volume this month. The five hundred sets of ten volumes each will be uniform with the *de luxe* editions of Walter Pater, Edward FitzGerald, and others, published by the same house.

With its September number, which commences the sixth volume of the magazine, 'The Printing Art' announces a considerable reduction in its subscription price, made possible by recent admission to the second class mailing privilege. This periodical has so far been a powerful force in elevating American typographic standards; and its influence has been the stronger because, unlike other journals of the same general class, its appeal is made no less to those who have to do with the planning and placing of printing than to those who actually execute the work.

The ever-increasing interest in Japan and the Far East is being fostered by the publishers with an ever-increasing succession of timely volumes. During the present month Messrs. McClurg & Co. will issue no less than three books dealing with the Mikado's empire. These consist of Mr. Ernest F. G. Hatch's 'Far Eastern Impressions,' some interesting and pertinent notes by a business man on Japan, Corea, and China; 'Arts and Crafts of Old Japan,' a popular introduction to the study of this subject; and a new revised edition of Mr. Ernest W. Clement's 'Handbook of Modern Japan,' containing a new chapter on the war, and new pictures.

A series of dictionaries which commends itself at once for completeness and inexpensiveness is sent us by Messrs. Laird & Lee. There are five volumes in all, one an edition for library and office use, handsomely bound in flexible leather and containing a dozen colored plates. The other volumes are especially designed for school use, including high school and collegiate, students' common school, intermediate school, and elementary school editions. All of these are illustrated, and with the exception of the two last-named they contain considerable supplementary matter of a useful character, such as dictionaries of mythology, biography, and geography, lists of musical, legal, and medical terms, etc. The vocabularies include many new and technical words not heretofore included in lexicons of this sort, the definitions are concise and intelligible, etymology is freely indicated, synonyms are fully given, capital initials are used in words that invariably require the capital, degrees of adjectives and plurals of irregular nouns are stated. These numerous points of advantage, and the low prices at which the volumes are sold, should make a wide popularity for the series.

## Announcements of Fall Books.

The Dial's list of books announced for issue during the publishing season of 1905-6, herewith presented, is as usual the earliest comprehensive and classified information of this sort to be given the public. Entry is here made of nearly sixteen hundred titles,—an increase of a third over last year's total, making this season's list the largest we have presented since 1901. All the books entered are presumably *new* books—new editions not being included unless having new form or matter; and while no attempt has been made to include titles as titles merely, regardless of their significance or interest to our readers, yet it is believed that no really important book is missing. Some of the more interesting features of the list are commented on in the leading editorial in this issue of The Dial.

### *BIOGRAPHY AND MEMOIRS.*

Charles Godfrey Leland ('Hans Breitmann'), by Elizabeth Robins Pennell, 2 vols., illus.— Parts of a Man's Life, by Thomas Wentworth Higginson, illus. in photogravure, etc.— American Men of Letters series, new vols.: James Russell Lowell, by Ferris Greenslet; Sidney Lanier, by Edwin Mims; each illus., $1.50 net.— American Statesmen, second series, first vol.: James G. Blaine, by Edward Stanwood, with photogravure portrait, $1.25 net.—In our Convent Days, by Agnes Repplier, $1.10 net.— Memoir of Dr. James Jackson, with a sketch of his father and brother and of his ancestry, by Dr. James J. Putnam, illus. (Houghton, Mifflin & Co.)

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## *THE CASE OF THE DRAMA.*

Now that the playhouses are fairly started upon a new season of enterprise, and we begin to get some notion, from managers and press agents, of the sort of dramatic fare the coming year is likely to provide for our nutriment, a few random comments upon the case of the drama may not be impertinent. That the case is a bad one, speaking, of course, for our own country, and for England incidentally, it takes no expert diagnosis to discover. The ailment is chronic, and the conditions thus far are substantially those of last year, and of many years preceding. The theatrical menus vary in appearance, but their offerings are of the same pastry and syllabub which spell indigestion and worse. We have in prospect the same succession of trick dramas, and tailor-made dramas, of dramas made to fit the mannerisms of particular actors, of dramas — Heaven save the mark! — whose most noteworthy feature is that they are without any possible pretension to be reckoned as products of dramatic art. *Plus ça change, plus c'est même chose,* but we supinely accept what our lords of the syndicate deign to give us, and utter no word of effective protest.

Of the summer season that is past, and of summer seasons in general, we are not minded to make much account. The summer months are proverbially abandoned to silliness, and the stage does no more than enter into the spirit of the hour. It may be admitted that the summer playhouse easily leads all its allied agencies of entertainment or distraction in competing for the palm bestowed upon inanity, and that some of the theatrical concoctions of recent years have attained a depth of imbecile vulgarity that one would have held impossible without the ocular and auditory proof. But leaving the silly season to its own peculiar pravity in things dramatic, we may at least be permitted to voice the concern with which all seriously-minded people view the abandonment of wellnigh our whole theatrical year to the shows of frivolity, the widespread prostitution of the drama to uses that, if not absolutely base, are unworthy of the traditions and the possibilities of that noble art. What with the greed and vanity of performers, and the sordid commercialism of managers, considerations of art have small chance to prevail, and

still less considerations of ethical and educational responsibility.

For the situation, as we so often have said before, is simply this: In every considerable country of continental Europe, the drama of to-day has its rightful place in literature by the side of the novel and the poem. It is a vital mode of expression, and enlists in its service the most penetrating intellect and the highest creative activity. It takes for its province all the manifestations of the spirit, and shrinks from the envisagement of no serious human relation. It moves with the stream of contemporaneous tendency, and contributes a large element to the total volume of literary energy. It constantly produces work that is not only seen upon the stage, but is also published and widely read as a form of literature. In England and America, on the other hand, the drama has lost its vitality, and become little more than a low form of stagecraft. It has repelled the advances of those who might be makers of genuine dramatic literature, and driven them into the field of the closet drama. It has narrowed its outlook to the superficialities of life, rejecting the essence and keeping in view the trappings alone. Its products are rarely found worth publishing in books, for they will not bear the scrutiny of reflective minds. For the future historian of our present-day literature, the acting drama will be literally non-existent, since it will not be discoverable in printed form, and those who have known it by actual contact will not have found it worth remembering. To put the case concretely, the coming chronicler and critic of the dramatic annals of the later nineteenth century will find abundant material for philosophical comment and analysis in the writings of such Europeans as Messrs. Ibsen, Björnson, Hauptmann, Sudermann, d'Annunzio, Echegaray, Augier, Dumas, and Maeterlinck; but when he turns to England, he will find no metal more attractive than the plays of Messrs. Phillips and Pinero and Jones, and America will (rather shamefacedly, we should imagine) point to Messrs. Augustus Thomas and Clyde Fitch, and say, '*These* are *my* jewels.'

We have grown so accustomed to this unfortunate condition of affairs that few of us realize its appalling significance. The present *régime* seems to work smoothly enough; the managers get the money, the actors get the applause, and the public gets the entertainment. All these parties to the system play into each other's hands, while the critics, for the most part, accept the situation complacently, making the best of a bad business, now and then feebly protesting against some conspicuous offense, but on the whole letting well enough alone, and weakly abdicating their proper function. Meanwhile the public, which is the least culpable of the parties concerned — although severely enough censurable for its easy-going acceptance of things as they are — suffers at the worst a degradation of all its standards of taste and morals, at the best a sort of slow spiritual starvation.

We have thus sought to set forth existing conditions without much notion of suggesting a remedy. No remedy can be expected to operate otherwise than by slow degrees, and by influences gradually radiating from nuclei of earnest and self-sacrificing endeavor. Such a nucleus might be provided by a subsidized enterprise, under intelligent direction, undertaken either by public effort or private initiative. Such a nucleus already exists wherever a company of actors is found in anything like a permanent organization, working for a common interest and sharing a common pride. Such a nucleus would be found in any writer of genius, mastering the technique of dramatic composition, fixed in his determination to make no concessions to a meretricious taste, and endowed with a fair measure of practical good sense. The signs are not wholly lacking of the appearance of such nuclei, and of the crystallization of strengthening elements about them. And wherever they come into view, wherever something worth doing is seriously attempted, there is usually a gratifying response in the way of substantial support. This is the encouraging feature of the seemingly hopeless case of our drama; this is the promising fact that negatives the time-worn managerial plea that the public is given what it demands. We believe that our commercialized showmen underestimate the public intelligence and capacity, and that this is the capital cause of a condition in things theatrical that we cannot too early or too insistently attempt to reform.

## *THE PROBLEMS OF TRANSLATION.*

The prevailing interest in historical study and research, and the great extent of the field in which historical students are at work, emphasize both the need of good translations of matter in foreign languages and the melancholy lack of them. Few historical students or editors or writers have the leisure or linguistic ability to make all their own translations, — especially when, as often happens, the matter they wish to use is in three or four different languages, or when a book or document is located in some distant library; and thus they are forced to depend more or less upon the aid of others. There are plenty of would-be translators and alleged trans-

lations, but most of them seem to be *lucus a non lucendo;* and he who depends on them is too often disappointed, injured, and (in this case righteously) exasperated. It would seem that he might reasonably expect a good English translation of a document in a language that he does not know, from a successful instructor or a 'star' student in the language department of a university, or from an official translator in a government bureau, or from a talented and educated person who has resided abroad for years and is considered a master of one or more foreign languages; but any one of these may be a dismal failure when thorough and accurate translation is required.

The causes of this deficiency would form a curious and interesting study; they are, of course, partly matters of experience and practice, but among them appear certain psychological factors, some of which are of the unexpected sort. The practical difficulties of the historical translator are, it is true, very great; and no one can better appreciate these than does a competent translator, or the experienced student or writer who must have an accurate rendering of a document. The earlier its date, the more will linguistic forms vary; and archaic, obsolete, provincial, and foreign words are apt to spring up like weeds along the translator's path. He finds astonishing variations of proper names, especially those of places and of aboriginal tribes, which, usually recorded in more or less phonetic form by writers unfamiliar with the language to which these belong, and often received at second or third hand from natives of other tribes, or from illiterate traders or soldiers, require for their identification both a natural perception of phonetic values and a well-trained ear. He encounters, too, many words denoting foreign plants, animals, weights and measures, moneys, weapons, industries, customs, peculiar institutions, official titles, and what not, that are new and strange to him, and often cannot be found in the usual standard lexicons, but on which he must obtain some information in order to make his English version intelligible. Often he cannot understand a geographical description without tracing a route or exploring an archipelago on the map. Some valuable writings were made by unlettered men, who had but slight knowledge of the mysteries of grammar and rhetoric, and whose spelling was French or German 'as she is wrote'; and it often requires much care and patience to ascertain just what they meant to say. Documents of this sort have a singular and fascinating attraction for one who can appreciate their human interest, and can see the picturesque and dramatic aspects of history; but educated and scholarly persons often turn with impatience and annoyance from the diary of a French voyageur, or the relation of a Spanish soldier, who, though he may be a keen observer of savage character or customs, has often but very meagre knowledge of punctuation, spelling, and the proper sequence of tenses. Many questions arise which concern matters of fact, of historical or scientific accuracy, rather than of grammar or idiom; and here guesses will not do, although they are made often enough to justify the saying, 'Fools rush in where angels fear to tread.' Nor will merely literary or linguistic ability avail to make a good translation of matter which is more than a simple description or narrative. Matters political, commercial, ecclesiastical, or ethnological, complicate the task, and require for their elucidation an 'all-round' training—worldly experience, a knowledge of affairs, and acquaintance with human nature. These same qualifications are needed for another and highly important part of the translator's work, the ability to supply what is lacking in the author's words, and even sometimes in his thought — a need which often arises in documents that were written at certain periods, or by persons of peculiar temperament, or those of deficient education. To pick up the dropped threads in such cases, and weave them into the pattern aright, is a delicate task, and is too often bungled or entirely neglected.

The majority of translators display painfully inadequate qualifications and equipment for this work. Too many persons have the mistaken idea that a respectable grammatical and linguistic knowledge of a foreign tongue is sufficient for its translation; but this is only the beginning. Even more necessary is a thorough knowledge of the English language — command of its resources, a large vocabulary, familiarity with its fine shades of meaning, good taste in the selection of words, directness and simplicity of construction, and clear and concise expression. Many translators seem quite unable to grasp a sentence or paragraph as a whole, or to perceive the relations between several of these. Often it is impossible to obtain the real meaning of a phrase or sentence except when it is seen in the light of its context; and a single idea or statement may dominate or color a long account or exposition. Idiomatic expressions form a most difficult feature of translation; and yet its quality and force depend greatly on the way in which these are handled. Often the author's thought needs some expansion in order to make it clear in English; but the translator must beware of reading into the text his own ideas, and too free rendering is a stone over which many stumble, — as also is the opposite fault, that of following with wooden literalness the words and syntactical peculiarities of the text. The trans-

lator may here have to walk 'between the devil and the deep sea'; but the path is straight, even if it be narrow. Few translators seem to appreciate the importance of preserving, when possible, the rhetorical figures of the original; these add tone and piquancy to the English rendering. Translations which might otherwise have some merit are frequently marred by faults like the following: clumsy, involved, or too long sentences; unnecessary verbiage; too abrupt and staccato a style; colloquial expressions in the midst of dignified speech; solecisms and anachronisms; too literal rendering of foreign idioms, and even failure to see that they are idioms; illogical order of words or sequence of ideas; too many indirect grammatical constructions, which render the thought vague and weak in expression; lavish use of pronouns with antecedents unexpressed; tautology, alliteration, and uneuphonious combinations; and even considerable omissions of matter that is in the text. Most of these are very obvious faults, and their mention may seem to some superfluous; but the following instances, actually encountered in editorial work, show that these suggestions are not altogether unnecessary.

Some mistakes may be what our foreign cousins call 'errors of distraction,'—such as translating *marfil* as 'marble'; *nombre de Jesus,* 'number of Jesus' (on a map of 1791); *guevos,* 'guavas'; 'he caused his own head to be cut off' (*cabello* being mistaken for *cabeza*); 'he sent for food a hundred salted cows.' But not as much can be said for such as these: 'fastidious (*pesadas*) assaults upon her virtue'; 'a salutatious method'; 'there is much and many good things to be said about them'; 'anointing her with holy water'; 'mainlands that nobody had as yet found out'; 'which matters it is very important to remedy, in order to avoid present tendencies going still further' (should be, 'these matters should be considered, and some corrective be found to avoid further difficulties'); 'it is necessary, in very truth, that it be endeavored to have this and to attain it' (should be, 'that an earnest effort be made to maintain what we now hold'); 'thus the sentinels cannot be held in check, nor the good collections, which are necessary' (should be 'on this account we cannot maintain sentinel duty or the necessary precautions').

Still worse are such mistakes as these: A certain statement of receipts and expenditures showed that the latter far exceeded the former; at the end was the statement, 'the usual debt of the treasury is —— dollars annually,' which was translated 'the balance in the treasury every year should be —— dollars.' *Los Ioloes hicieron entradas en camucones* was translated, 'the Joloes came here with chamois-skins'; it should be rendered, 'the Joloans made raids among the Camucones.' Another translator placed in the mouth of a Roman Catholic priest the words of a quotation from the Bible in the rendering of the King James version — at once a solecism and an anachronism, as the priest's letter was written two years before that version was published. Lord Stanley's translation of Pigafetta's Voyage (Hakluyt Society's publications) furnishes some rather surprising slips of this sort; *couteaux et forces* is rendered 'knives and forks' instead of 'knives and scissors'; *est de la longueur d'un naveau,* 'is of the length of a shuttle,' instead of 'is as long as a turnip' (in describing the potato); both of these plainly jumping at conclusions. In one of Pigafetta's vocabularies, he says, *La pouldre dherbe qui mangent = capac;* Stanley makes this, *La pouldre dherbe=qui; mangent= capac.*

But words fail us to characterize properly such *naïve* statements as these: 'I will send you advices by the next Japanese steamer' (written in 1594); or 'In summer the inhabitants of Cape Breton Island live very well on parrots and monkeys'; or this astounding exhortation from a priest to his brother, 'Let your heart collapse with the outbursts of love that you eject toward the Divine Goodness.' And it is difficult to understand the mental process by which the following sentence was regarded as a translation of the words, *Quatro galeras tengo en el agua y chusma para ellas de buenas boyas a sueldo aunque mala yessa* — 'I have four galleys in the water, and lumber therefor of good buoyancy, at a good price, although there is but poor gypsum'; it should read, 'I have launched four galleys, and have for them a gang of voluntary paid rowers, although a poor one. Even that—.'

After all these things, come the psychological qualifications of a good translator; 'and the greatest of these,' yet the one most often conspicuous by its absence, is imagination—an apparent paradox where rigid accuracy is required, yet that faculty is really a prime requisite for the best work in translation. Often the true meaning of the original depends upon the writer's profession, or his peculiar environment, or his attitude toward the subject of which he writes, or his own personal temperament; and to understand it the translator needs the historical imagination which enables him to picture to himself the scenes and persons of a bygone day or a foreign land, to put himself into the writer's place, and to see men and things through the latter's eyes. No less important for the translator are a sympathetic insight which reveals to him the author's

methods of thought and feeling, and entire candor and freedom from prejudice; thus he can make the writer speak to the reader as if with his own and living voice. To this end, the translator must forget himself, and let his pen be moved by the writer's spirit; his main effort should be to reproduce the text, as nearly as possible, in such phrase and style as the author himself would have used if he had written in our language. Quick insight, delicate perception, and fine intuition are most valuable in a translator's equipment; and as necessary in this work as in all others are patience, enthusiasm, and high ideals.

The methods of the modern historical school render continually more requisite, and more imperatively demand, students qualified to make scholarly investigations, whose work shall be thorough, accurate, and reliable; and who can present its results in such form as to be creditable to themselves and acceptable to scholars. Such work ought to be done so well that it need not be compared, verified, and revised to make it fit for use; but most editors and writers know only too well how rarely it can be found. The lack of such revision, and too ready confidence in one's assistants, have, as we all know, brought clouds upon the scholarly reputation of more than one writer. Even in the minor matters of grammatical correctness, typographical style, and handwriting, there are glaring deficiencies. 'The woods are full' of Ph.D.'s whose handwriting is almost undecipherable, whose punctuation is utterly erratic, and whose English is atrocious; and some cannot even write a hundred words without misspelling some of them. In view of these undisputed facts, and considering that most of the indiscretions of translation above cited (but a few, alas! out of the dreary many that are committed) were written by advanced graduate students in universities, it would seem that especial pains should be taken, somewhere in a student's collegiate course, to ensure his being able, when he takes his A.M. (and still more his Ph.D.) degree, to write a translation, a magazine article, or a thesis, in at least respectable English style and handwriting, so that it can be printed as it stands without disgracing him in those regards. Most advanced students, too, in any college of letters and arts, expect to do more or less literary or historical writing; this is demanded by their work, is in every way desirable for their professional success, and is in many cases regarded as necessary proof of a man's ability and intellectual strength. Translation alone, without original work, affords congenial and honorable occupation for qualified persons.

The universities and larger colleges may well be expected to do much toward equipping their students for creditable work as translators, editors, and writers. To a certain extent, this is undoubtedly accomplished; but the results are still far from satisfactory. In too many cases, the student emerges from his academic life firmly grasping the skeleton only of a language (the English not excepted), and as firmly believing, like Don Quixote, that he is embracing his Dulcinea, 'queen of beauty'—and sometimes even the skeleton soon becomes but *disjecta membra*. What is the use of spending six to nine years on the syntax, phonetics, philology, and what not, of a language, unless one can make it alive in his own thought, and recognize the truth (as profound as simple) that language is the expression of thought? and, of still more importance, that all the languages are but variations of the one universal language, the varying methods of expressing thought? The above-named accidents of language, without this result, constitute 'a vicious circle,' in which too many students hopelessly revolve. Cannot the universities and colleges establish special courses for seniors and graduates in which they can learn these things to somewhat better advantage than at present; which—not forgetting, however, that the best editors and translators are, like the poet, 'born, not made'—shall train them in the simple, clear, and accurate presentation of thought, whether their own or another's, and, in the latter case, at once with impartiality and sympathy? This would be a valuable and distinct gain to scholarship, and as well to the general reading public, which more and more avails itself of the results of that scholarship, and depends thereon as a basis for forming its own conclusions as to events, affairs, and men.

EMMA HELEN BLAIR.

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An important historical work will be issued shortly by the Arthur H. Clark Company of Cleveland in Pigafetta's 'Account of Magellan's Voyage around the World.' The original and complete Italian text will be presented, with a page-for-page English translation and notes by Mr. James A. Robertson, and facsimiles of the original plates and maps. Pigafetta is the best and fullest authority for Magellan's Voyage, and is here completely presented in English for the first time. The same firm has just issued an interesting volume dealing with early Illinois history, entitled 'Early Western Travels in Illinois: 1818-1821.' This comprises four contemporary accounts of the exploration and settlement of the Illinois country, written by Thomas Hulme, Richard Flower, and John Woods. These travelers were keen observers of conditions in the Middle West, and their narratives contain valuable observations on the face of the country, prospects of new towns, early pioneers, and prices and wages.

## The New Books.

### Memories of Bayard Taylor.*

'This volume hath a pleasant look; its air nimbly and sweetly recommends itself unto our gentle senses.' Thus, in slightly modified Shakespearian language, one greets Mrs. Bayard Taylor's attractive book, 'On Two Continents.' Nor does the promise of hospitable entertainment prove fallacious, as it so signally did in Duncan's case on entering Macbeth's castle at Inverness. Mrs. Taylor's antecedents, environment, and personal traits, all have contributed to make her the very sort of person one would most like to hear chat on the subjects she has chosen.

Her father, the well-known astronomer Peter Andreas Hansen, an interesting character and a man of rare intellectual powers, was director of the ducal observatory at Gotha, being Encke's successor in that position. It will sufficiently indicate his quality to say of him here that, though largely self-educated, this sturdy son of humble Danish parents would sometimes astonish his daughter by reciting, with much eloquence, odes from Horace, as he must have equally surprised the astronomer Gauss by showing that he could repeat the Göttingen professor's tables of logarithms without the book. Skilled in languages and music, he delighted in 'Frithiof's Saga,' and executed classical masterpieces on organ and piano. The mother was almost as remarkable in her way as the father in his. A beauty in her youth, she was descended from a stalwart line of Nimrods, huntsmen to the Duke of Saxe-Gotha and Altenburg (now Saxe-Coburg-Gotha). The father of this lady rose to be *Forstmeister* to Duke August.

The customs of Mrs. Taylor's girlhood, and her own dread of earning the reputation of a blue-stocking, forced her to make her intellectual acquisitions in secret. Of her literary ability, the reading public has already had proof in the 'Life and Letters' of her husband, the joint production of herself and Mr. Scudder. This work is sufficiently well known to make here unnecessary any outline of her and her husband's life together, the main theme of her present volume. Of the first meeting of these two, let the wife tell the story in her own words.

'In the autumn of 1851 my mother's brother-in-law, the landholder August Bufleb, made a journey to the Orient, an undertaking so unusual in those days that it created quite an excitement in our little town. At the same time my future husband, Bayard Taylor, was also on his way to Egypt. He and my uncle, who at first intended to travel in Palestine, but was induced by the Prussian Minister at Constantinople to make the trip to Alexandria, met on the steamer which ran from Smyrna to the latter port. Both travellers, the German and the American, although far removed in age, felt attracted to each other at once, and formed a friendship which lasted as long as they lived. . . . On his return my uncle never tired of talking of his young American travelling companion, and thus we learned that he was seeking to recover in foreign countries from the deep wound which fate had dealt him in the loss of his first love, to whom he had been wedded on her deathbed. We were all anxious to make the young man's acquaintance, and when in September, 1852, he came in fulfilment of his promise, the houses of the family in all its branches were opened to welcome him in the most hospitable manner, and even in more remote circles the appearance of this much-travelled stranger created a sensation. All who came in contact with him were attracted toward him, and he, for his part, in spite of the inherited reserve of his nature, was warm in praise of German *Gemüthlichkeit.* This quality was even inherent in his own blood, as the ancestors of both his grandmothers had been German colonists. He was at that time twenty-seven years old, his tall figure was still slender, his oval face deeply browned by the sun of the Orient. He gave the impression of an unusual, unspoiled, good and noble man, and thus he remained in my memory. I knew him but slightly at that time, as I met him only at the various dinners which were given in his honor by the family. That he would be my future husband did not enter my mind; nor did I seem to make any deep impression upon him.'

The circumstances attending the marriage of Bayard Taylor and Marie Hansen, in the autumn of 1857, and the difficulty over the lacking baptismal certificate, without which the banns could not lawfully be published, are curiously like the incidents relating to another German-American alliance recorded by ex-Ambassador White in his recent reminiscences. But the difference in dates forbids their identification. The bride's first impressions of her adopted country are pleasantly given—so pleasantly, indeed, that even readers not yet aged may be pardoned a sigh for the good old times before immigration and plutocracy and strenuosity had combined to transform the ancient order of things. Referring to her first winter in New York, Mrs. Taylor writes:

'Poets, authors and artists were welcomed in our hospitable house, and Stoddard wrote in later years of that time: "We were a nest of singing birds." George H. Boker, whose drama "Francesca da Rimini" was just being enacted, sometimes dropped in from Philadelphia; T. B. Aldrich, who had made his début as a poet, was a frequent guest, and Edmund Clarence Stedman soon after became a member of our circle and one of our nearest friends. . . . Charles G. Leland, the painter Thomas Hicks, with their wives, Fitz-Hugh Ludlow and his wife (afterward Mrs. Albert Bierstadt), belonged to our inner coterie, to which were later added Jervis McEntee and his charming wife, and Sanford R. Gifford, both landscape painters and genial men. Another guest of the early times was Orlando W. Wight (the translator of "Heloise and Abe-

* On Two Continents. Memories of Half a Century. By Marie Hansen Taylor, with the coöperation of Lilian Bayard Taylor Kiliani. Illustrated. New York: Doubleday, Page & Co.

lard''), who had a funny habit, when addressing anyone, of laying his white-gloved hand upon his heart with a sigh and a flourish.'

Those were halcyon days for lyceum lecturers, and Bayard Taylor was one of the most popular. Country folk drove untold miles to hear him, and his rapidly accumulating fees soon built him his fifteen-thousand-dollar country house at Kennett Square, Pennsylvania. A passage from one of the lecturer's early letters to his wife conveys an idea of his fame in the land.

'You would never guess that merchants, livery-stable keepers, mechanics and day laborers are among my admirers. The crowd was composed entirely of such. The baggageman on the train said to everybody, ''B. T. is in the car — he is a big writer.'' ''What did he write?'' asked a man. ''I don't know what it was,'' was the reply, ''but he's the biggest kind of a writer!'' '

Queer names often came to Taylor's notice in his Western tours. Worth recording is the Christian name Lettice in conjunction with the surname Pray, an actual combination designating a real woman, as the reader is assured. A man once introduced his little son to the lecturer in this wise: 'We call him Napoleon, and his little sister we have named St. Helena, after Napoleon's wife.' Before dropping the subject of human oddities, room must be made for the old spinster of good Quaker family whom Mrs. Taylor knew at Kennett Square. This maiden lady, with even more than Quaker thrift, for years was wont to use as a bread-trough the coffin she had caused to be prepared for her burial — when she should no longer need bread, one is tempted frivolously to add.

Many matters so agreeably touched on in Stoddard's 'Recollections' here recur with a change of costume — or, rather, are presented from a new point of view. The subjoined passage is of interest in this connection:

'Each Sunday evening we saw a small select circle of friends congregate in our rooms. The Stoddards, Stedmans, McEntees, Aldrich, Launt Thompson, the Grahams, were habitués, to whom were often added the two Cranches, Fitz-Hugh Ludlow and wife, Sanford Gifford, and sometimes Edwin Booth and others. These evenings were enlivened by the ''Diversions,'' which in later years Bayard Taylor published in amplified form in the ''Echo Club,'' and which afforded an entertainment sparkling with wit and humor. This amusement was the continuation of a *jeu d'esprit* that originated in the middle of the fifties, when the trio of poets, Stoddard, Taylor, and Fitz-James O'Brien, vied in the exuberance of their imagination with each other in the production of short comic poems whenever they met in Stoddard's quarters. These poetic gymnastics, supplemented by parodies of noted poets, were a never-failing source of the most delightful entertainment. As soon as one of our sons of the Muses had finished his inspiration of the moment, he read it aloud amid the laughing applause of his hearers, who were never at fault in guessing the poet he had parodied, so unmistakable was the imitation of the principal characteristics of his poetic expression.'

An interesting chapter is devoted to Taylor's year at St. Petersburg, first as Secretary of Legation, then as Chargé d'Affaires in Minister Cameron's absence. In the critical state of our country at that time (1862-3), the post held by Taylor was one of responsibility.

'It was necessary, in the face of any reverses that the Union army might suffer, to preserve the confidence of the Russian Government (hitherto the only friendly power) in the final victory of the North. As Taylor himself was firmly convinced of the certainty of this ultimate triumph, he at length succeeded, after several long and very interesting interviews with Prince Gortchacow, in enlisting the sympathies of this astute diplomat entirely on the side of the Federal Government, and in firmly establishing the friendship of the two powers — Russia and the United States. In these diplomatic conversations the personal magnetism which my husband possessed in so great a measure may perhaps have contributed not a little to this result.'

In 1878, the year of the Berlin Congress, Taylor was appointed Minister to Germany. During the summer months he sent frequent letters from Berlin to his wife in the country. Here is one of them:

'I burst into a laugh over your misgivings with regard to the dinner at Bunsen's. If you go on, you will finally be as bad as Neander's sister, and will telegraph me every morning to put on my trousers before going into the street! As if I could forget it! No; and I shall long remember it. I like Bunsen more and more; I was first there, met his wife and both daughters, and then came Helmholtz! While I was telling him that I counted on his aid for material for my Biography of Goethe, the door opened, and Lepsius appeared. Hardly had I greeted him, when there was a new arrival — Minister Waddington, of the Republic of France, and one of the most simple, genial, and agreeable of men. Then Herr v. Norman, adjutant (or something else) of the Crown Princess, whom I recognized at once, having met him years ago at Holtzendorff's in Gotha; next Curtius, and finally — Mommsen! We had a beautiful, delightful dinner. I sat between Frau and Fräulein v. Bunsen, with Curtius next on my right, and Lepsius and Helmholtz opposite. I think I knitted the ends of friendly intercourse around all three. Curtius promised to send me photographs of the Olympia statues; and when I said that you would also be delighted to see them, he asked whether you had a special interest for classic art. So I spoke of your residence in Rome with your uncle [Emil Braun, archæologist, and author of ''The Ruins and Museums of Rome''], and when I mentioned his name there was a general outburst of enthusiasm. All three had known him personally, loved him, and were full of *pietät* for his character and knowledge. . . . I had afterwards a long talk with Waddington, and a short one with Mommsen. The evening was perfectly inspiring to me. . . . To-morrow evening I am invited to meet the Congress at Lord Odo's, and Wednesday evening at Count Carolyi's. Cards come in by the dozen, and I scatter mine punctually in return.'

Mrs. Taylor likes a good story, and her book abounds in quotable anecdotes. Here is one from her father's repertorium. The poet Oehlenschläger, with whom he had been acquainted

in his youth at Copenhagen, was once bored by an uncongenial admirer, an insignificant young man who, after obtaining an introduction, begged to be allowed to call upon the author at his lodging, and asked the address. 'I live at 390 ——— Street,' said the poet. 'Oh!' exclaimed the young man, 'how can I ever remember the number?' 'Easily,' was the reply; 'you need only think of the Graces, the Muses, and yourself.'

Mrs. Taylor's book is of handsome appearance, but not impeccable in its printing — or should we say proof-reading, or even go still further back? 'Gaus,' 'ésprit,' 'Fraülein,' and similar small errors, are encountered. The portraits and the reproductions of Taylor's paintings that adorn the volume add much to its interest, as do also the occasional specimens, both German and English, of the poet's comic muse, now first published. Altogether, a more agreeable book of its kind could not well be imagined.

PERCY F. BICKNELL.

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### THE ART OF MINIATURES.*

Forty years ago, the South Kensington Museum, in London, inaugurated its series of exhibitions of national portraits by bringing together a collection of over three thousand miniatures, chiefly British, which were not only collected and arranged but catalogued by the well-known art critic and historian of art, Mr. Samuel Redgrave, in a volume with an appreciative introduction upon miniature art and an invaluable appendix of biographical data respecting the painters whose works were exhibited. From this exhibition can be dated the renascence of interest in this delightful branch of art, and its catalogue was the first contribution to its history, so that each is entitled to the meed of praise due to pioneer work. No wide interest in the subject, however, seems to have been taken for a full score of years, when, upon the publication of Dr. Lumsden Propert's 'History of Miniature Art,' with its wealth of beautiful illustrations, persons of taste and of means sought to gather examples of these exquisite gems, until to-day they form perhaps the most eagerly desired and the most highly prized collections in all the departments of the fine arts. This taste led to a demand for a literature of the subject, which has been freely supplied by the volumes of Foster and of Williamson. But these were intended to be popular, and were built upon the false hypothesis that to be popular it is not necessary to be accurate. They also so plainly showed the want of technical knowledge on the part of their authors, a knowledge absolutely necessary when writing upon any scientific subject, that they were not only far from satisfying to the intelligent student but quite misleading to the mere dilettante; and therefore it was a matter of much importance to those seriously interested in the subject, when it was announced that Mr. Dudley Heath, a scion in the fourth generation of a notable line of artists, and himself well equipped to follow them, was engaged upon a work on Miniatures, to be issued in the 'Connoisseur's Library.' The volume, now before us, leaves nothing of moment to be desired. It is historical, it is technical where it should be, it is scientific, it is critical; and above all it is interesting from cover to cover, so that in perusing it or in studying it one cannot help but feel he is being instructively led by a writer who has understood and carefully considered and weighed the subject upon which he treats. Unfortunately, there are few works for which so much as this can advisedly be said; and Mr. Heath's treatise upon Miniatures stands out in bold relief in comparison with the many shortcomings of his forerunners in the same field.

The opening chapters of the book are devoted to a consideration of the origin of the miniature portrait, its growth in the illuminated manuscripts of the eleventh to the fifteenth centuries, and the influence of the art of printing on the art of the miniaturist or illuminator. This period of art development was purely Continental; for in England the art of painting hardly had an existence at the end of the Middle Ages, and it was Hans Holbein, a German of Augsburg, born five years after the discovery of this continent, who introduced the art of portrait miniature into Britain and with such success that she has since retained an almost exclusive preëminence in the art. To such a degree is this true that the art of portrait miniature may be considered in some ways 'exclusively an English art.' Its greatest exponents have been Englishmen, whose works, while 'limned in little,' bear comparison with the greatest portraits of the world. Yet Englishmen do not forget the German who introduced the beautiful art into their island, and some few months ago they paid tribute to his art and fame by giving the unprecedented sum of $13,750 for a fine miniature from his hand. The pages given to Holbein by Mr. Heath are particularly to be commended, as they form a key to the method of the entire work,—finely critical and judicial without being captious and hard.

Mr. Heath shows great skill in marshalling

* MINIATURES. By Dudley Heath. (The Connoisseur's Library.) Illustrated. New York: G. P. Putnam's Sons.

and paralleling the different painters, from Hilliard and the two Olivers, father and son, representatives of the first period of portrait miniature of the English school, with whom the traditions of the illuminators may be said to have passed away, to John Hoskins and his nephew Samuel Cooper, leaders in the development, under the influence of Vandyke, of the seventeenth century as the greatest epoch in the English art of miniature portrait painting, down through its decadence in the next century to its extinction in the middle of the last century, when, with the birth of sun-pictures and the passing away of Robertson, Newton, and Ross, miniature painting as a fine art may be said to have taken its place among the lost arts. Mr. Heath's studies of the different painters are very skilfully drawn. Of Cooper he says:

'To Samuel Cooper must be given the proud position of supremacy in his art. . . . He excelled all his predecessors, and has never been equalled by any miniaturist since, far less surpassed. In fact, it is hardly too much to say that Samuel Cooper's art contains the finest qualities possible in the miniature portrait; character, expression, breadth, vigour, and solidity, combined with masterly balance of light and shade, simplicity and dignity of colour, and withal a grace and nobility of treatment which more than counterbalance the lack of minute finish, for which he has sometimes been disadvantageously compared with Isaac Oliver.'

If to this analysis anything can be added, it is to note the great distinction of Cooper's portraits and to emphasize more strongly his wonderful breadth of treatment in so small a scale, which is the key-note to Walpole's oft-quoted eulogy, 'If a glass could expand Cooper's pictures to the size of Vandyke's, they would appear to have been painted to that proportion. If his portrait of Cromwell could be so enlarged, I do not know but Vandyke would appear less great by comparison.' Of John Smart, Mr. Heath writes:

'Without any ostentatious cleverness, Smart painted with a thoroughness and delicacy which have a charm of their own, and his miniatures no doubt appealed to that less "flash" portion of society which valued an excellent portrait more than an idealized semblance of a person. Though the miniatures by John Smart are often considered to be of exceptional merit, and at the present time fetch fancy prices, I am inclined to think that their laborious and over-modelled gradations of the flesh-tints place them outside the category of masterpieces.'

Ozias Humphrey, he says, 'was one of the most charming miniaturists of the eighteenth century. . . . He is certainly one of those miniaturists whose work stands out as unique for its beauty of execution, its mellowness of colour and tone, and graceful arrangement.' Mr. Heath could have gone much further in his appreciation of Humphrey had he judged him by his oriental miniature portraits, which seem to be unknown to him, and without fear have placed him next to Cooper, for his characterization, breadth of handling, and atmospheric qualities of tone and color, which easily make Humphrey the first miniature painter of his time. To many, with the glamour of Richard Cosway's dainty work in mind, this will seem impossible. But read what Mr. Heath has to say of this idol of fashion, a view the present writer has always entertained:

'From the middle of the eighteenth century till the middle of the nineteenth, we have an uninterrupted array of excellent miniaturists, but during the whole of that period, and even to the present day, the name of Richard Cosway has dominated all others. This prolonged and universal admiration of an artist is in itself a most eloquent eulogium on his merits, though it is not necessarily a convincing proof of his claim to this preëminence. That an admiration of Cosway's style is well justified I should be the first to allow, but I would also insist that infatuation is not indicative of intelligent appreciation,—that to be sensible of the charm and graceful genius of a Cosway should not make us insensible to the great and noble qualities of a Cooper. If the eighteenth century genius pleases our most sensitive tastes and appetites, the seventeenth century genius stirs our deepest sympathies and appreciations. It is impossible to deny the charm which a fine Cosway possesses; its refinement, its grace, its delicate dexterity appeal at once to our sense of the beautiful. The directness and easy finesse of the handling, the subtle balance of tone, colour, and modelling, give added power to the expression, forcing us, as it were, to admire what our better judgment would proclaim as insincere. . . . Where the art of Cosway fails is in the limitations of his inspiration or vision. He may be described as a man who had chained himself to a fetish—a standard of beauty—which denied him the power of free vision. A face was to him but a mask, more or less capable of being conformed to his convention of the beautiful; but having been conformed, then he expressed himself with all the grace, facility, subtlety, and charm that were peculiar to his genius.'

This excellent criticism of Cosway's art will hardly commend itself to the twentieth century connoisseur, but if it were widely diffused among and digested by them, it might help to reduce the traffic in spurious Cosways which today flood the market and find their way into cabinets composed of nothing, according to the view of the owner, but 'authentic and original works.'

With a work such as this before us, there is a strong temptation to forget we are writing a review of a book and not a book itself; and I think I have gone far enough to show that Mr. Heath has done his work with exceptional thoroughness and skill. There is only one point in which the book is singularly and unfortunately deficient. The closing pages are given up to 'Foreign Portrait Miniaturists,' and

we read of Italy, Germany, and France, but not a word of America or the United States. Can it be possible that a man as broad and as enlightened as Mr. Heath does not know of us and our miniature painters? Is it possible that a man who has given so much study to the subject in hand has never heard of Edward Greene Malbone, to say nothing of the Peales, and Trumbull, Wood, Trott, Field, and Staigg? He does not even mention John Singleton Copley, who lived in England from 1774 until his death in 1815, and painted miniatures both here and there. But is there not a revelation and a treat in store for Mr. Heath when he does see the best of Malbone's exquisite miniatures! With his fine critical sense, will he not take off his hat and leading him by the hand place him after Cooper, shoulder to shoulder with Ozias Humphrey, in the van, ahead of Richard Cosway? It is to be the writer's privilege soon to tell the history of American Miniatures so curiously overlooked by Mr. Heath.

A word must be added as to the forty-two plates contained in the volume, few of which, by the way, are bound in where the index places them. The processes employed, photogravure, collotype, and three-color printing, may be the best available for book purposes, but none of them is satisfying for reproducing miniatures as miniatures. All they accomplish is to make pictures of the miniatures. They reduce every man's work to a technical equality. They are of no help as aids to study. The photogravure has the disadvantageous mending of the intermediary engraver; and the collotype is broken up past recall. The color-plate has no value whatever as illustrating the color sense of the painter whose work it reproduces; it merely gives the color scheme, and that not very well. According to the color plates in this volume, the sense and feeling for color of the limner of Philip the Good, in the fifteenth century, of Mansion, in the nineteenth, of Cooper and of Cosway, are almost precisely the same. Will not some expert experiment with reproductive processes until he conquers these deficiencies?

CHARLES HENRY HART.

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### A BOOK OF LITERARY HERETICS.*

Mr. Gilbert Chesterton is quite on his own ground in writing about Heretics. Such subjects as Kipling, Shaw, Whistler, H. G. Wells, the new paganism, and the importance of orthodoxy possess brilliancy enough in themselves to satisfy even this arch-priest of brilliancy in style. Mr. Chesterton is nothing if not clever, — so clever, indeed, that he anticipates all the reviewer's descriptions of him. For instance, nothing would be pleasanter than to say of Mr. Chesterton that he is one of the most brilliant and one of the most honest men alive, but that we are concerned with him, not in this capacity, but in that of heretic,— that is to say, a man whose philosophy is quite solid, quite coherent, and quite wrong; nothing would be pleasanter than to say this if Mr. Chesterton had not already said it of Mr. Bernard Shaw. Again, no description could more aptly be applied to the critic than this: 'The message upon which he has really concentrated is the only thing worth worrying about in him or in any other man. He has often written bad poetry, like Wordsworth. He has often said silly things, like Plato. He has often given way to mere political hysteria, like Gladstone. But no one can reasonably doubt that he means steadily and sincerely to say something, and the only serious question is, What is that which he has tried to say?' Unfortunately, Mr. Chesterton forestalled such a criticism by applying it to Mr. Rudyard Kipling.

It is trite, as well as wrong, to say of Mr. Chesterton that he will never be taken seriously until he takes himself and the world more seriously. He believes in himself as firmly as it is possible for a man to believe whose theories of life and progress are based on that very faith. And he believes in the world, not in detail, but in the mass, as cosmos. If he laughs at Chesterton and at the world, it is the laugh of understanding, not of derision. His humor, his paradoxes, his recurring epigrams, are not the marks of weakness or insincerity in his philosophy but of strength in his style. He is able to laugh because he sees things large. If he is weak, it is not in being funny, but in being fallacious. It is hard to conceive of his equal in the natural instinct to feel things rightly, and the ability to twist them in the saying. His book would make an invaluable addition to the literature of logical fallacies.

Recurring to his own question of what it is that he has tried to say, we find that he means, first and finally, that the modern affectation of indifference to all eternal things is unprogressive and debasing. When, at the beginning of the great nineteenth century, scientists renounced religion and philosophy for facts, they made a new religion and a new philosophy for themselves. They were substituting one creed for another, calling God the Final Cause. The ultimate questions were quite as much in their minds as in that of the most devout priest or the most ascetic monk. To-day nothing ultimate is supposed to matter to anybody. As Mr. Chesterton writes:

* HERETICS. By Gilbert K. Chesterton. New York: John Lane Co.

'We are more and more to discuss details in art, politics, literature. A man's opinion on tram-cars matters; his opinion on Botticelli matters; his opinion on all things does not matter. He may turn over and explore a million objects, but he must not find that strange object, the universe; for if he does he will have a religion and be lost. Everything matters, except everything. This was certainly not the idea of those who introduced our freedom. When the old Liberals removed the gags from all the heresies, their idea was that religious and philosophical discoveries might thus be made. Their view was that cosmic truth was so important that everyone ought to bear independent testimony. The modern idea is that cosmic truth is so unimportant that it cannot matter what anyone says. The former freed inquiry as men loose a noble hound; the latter frees inquiry as men fling back into the sea a fish unfit for eating.'

It is certainly preposterous that in a civilization boastful of its progress, nobody but theorists and dreamers should have any definite ideal of progress; that in a civilization proud of its freedom, nobody thinks to define or limit liberty; that in an age when everybody thinks his own thoughts, so few people really think anything. Mr. Chesterton is right. The most necessary thing in the world is for men to have definite opinions about matters that are vital. As a study of certain men who have definite opinions, Mr. Chesterton's book is interesting in its material, and through his brilliant handling it is interesting in form. But it is not definitive, because it is not convincing. One of his most definite opinions is that science, especially that science which has human nature as one of its factors, is wrong in everything. With this as major premise, he argues cleverly against all theories of folk-lore, all scientific philanthropy, sociology, ethnology. 'Science and the Savages,' 'Sandals and Simplicity,' 'Mr. H. G. Wells and the Giants,' are attractive headings, and the reader who plunges into the discussion without expecting a trap in the first sentence is apt to be caught in the sparkle of Mr. Chesterton's theories. Moreover, the author states a wrong idea so boldly and so surely that it takes a person of definite mind to contradict him, — as in these statements:

'When the modern world praises its little Cæsars, it talks of being strong and brave; but it does not seem to see the eternal paradox involved in the conjunction of these ideas. The strong cannot be brave; only the weak can be brave; and yet again in practise, only those who can be brave can be trusted, in time of doubt, to be strong.'

'Men trust an ordinary man because they trust themselves. But men trust a great man because they do not trust themselves. And hence the worship of great men always appears in times of weakness and cowardice; we never hear of great men until the time when all other men are small.'

'There is one broad fact about the relations of Christianity and Paganism which is so simple and so clear that many will smile at it, but which is so important that all moderns forget it. The primary fact about Christianity and Paganism is that one came after the other.'

Nothing could be more false than this last statement in the application which is made of it. Christianity was not a revolt or a development from Paganism, but from Judaism. That Pagans became Christians did not mean that Pagan virtues and ideals, transmuted into Christian virtues and ideals, were all of the world's spiritual history. The gap, which is the largest part, is unaccounted for in Mr. Chesterton's argument. Even in lesser things he is careless about the use of evidence. In urging the beauty and the symbolism of the ritual of religion and of chivalry against the ritual of social usage, he says: 'What can be more solemn and absurd, considered in the abstract, than symbolizing the existence of the other sex by taking off a portion of your clothing and waving it in the air?' This is just the example that Mr. Chesterton would not have used, if he had remembered that taking off one's hat to a lady is a remnant of the days of chivalry when soldiers and knights doffed their helmets to signify a truce to hostilities in the presence of the opposite six.

On the very next page, however, Mr. Chesterton writes something so full of insight that his errors are easily forgiven.

'It is idle to inveigh against cynics and materialists. There are no cynics, there are no materialists. Every man is idealistic; only it so often happens that he has the wrong ideal. Every man is incurably sentimental; but, unfortunately, it is so often a false sentiment. When we talk, for instance, of some unscrupulous commercial figure, and say that he would do anything for money, we use quite an inaccurate expression, and we slander him very much. He would not do anything for money. He would do some things for money; he would sell his soul for money, for instance; and, as Mirabeau humorously said, he would be quite wise to "take money for muck." He would oppress humanity for money; but then it happens that humanity and the soul are not things that he believes in; they are not his ideals. But he has his own dim and delicate ideals; and he would not violate these for money. He would not drink out of the soup-tureen, for money. He would not wear his coat-tails in front, for money. He would not spread a report that he had softening of the brain, for money. In the actual practice of life we find, in the matter of ideals, exactly what we have already found in the matter of ritual. We find that while there is a perfectly genuine danger of fanaticism from the men who have unworldy ideals, the permanent and urgent danger of fanaticism is from the men who have worldly ideals.'

So it is all through the book; one page amuses by its originality of conception and expression, the next provokes by its insecurity of argument, the third charms by its suggestiveness. It is a book to be relished, not as a whole, but in snatches. With all its half-playful cynicism, it seems to be in the main sincere; and the opinions it so brilliantly expresses regarding some of the most interesting men and movements of the time are well worth attention.

EDITH J. R. ISAACS.

## John Knox, Hero or Villain?*

That two volumes on John Knox, the latest of a long list of biographies of the great Scottish reformer, were published almost simultaneously more than three hundred years after his death, shows the perennial interest that the world takes in the stern old leader of the Puritan forces in the Reformation. If, as has been maintained, a test of greatness is the waning or the endurance of a man's reputation after his death, certainly John Knox must be ranked as one of the greatest men of modern history. The wide divergence of judgment as to his character and his methods of controversy shown by these two sincere writers indicates that the differences in men's ways of looking at things that led to the bitter strifes of the religious wars are fundamental to our human nature, and, though softened and christianized, still exist among us.

Dr. Henry Cowan's Life of Knox is a straightforward biography, written from full knowledge by one who is in general sympathy with the Reformer's methods and aims. The author's purpose, as expressed in his own words, is, in the limited space at his disposal, 'to describe those portions of the career of Knox which are most likely to be of general interest; to place his life-work in its historical setting; to facilitate for students the consultation of original authorities; and to present a picture of the Reformer which, without concealing his infirmities, would help to vindicate his enrollment alike among the foremost heroes of the Reformation, and among the greatest and noblest of Scotsmen.' The book is thus not a judicial statement of the facts of Knox's career and of the many bitter controversies that filled it full; the author is an advocate, but he is fair, dignified, and moderate in his advocacy of Knox's side of these questions and of the general course of his conduct as a Puritan leader. He does not gloss over the infirmities of his hero,— the coarse vituperation of his opponents, men or women, which was the accepted style of controversial writing among the best of the men of that time, or the occasional violence and even revolting cruelty of the measures that he advocated in the heat of conflict. But he does give full weight to all that is favorable, and tries to account for all that is unfavorable, in the facts of Knox's life; this, indeed, is to be expected in one who undertakes to write a biography of a 'hero.' Dr. Cowan finds in Knox in abundant measure the hero-qualities of fearlessness, in his defiance of those in authority who stood for what he would destroy, and in facing persecution and danger for the sake of his convictions; of faith in God, in his own call to be God's servant, and in the ultimate triumph of what he firmly believed to be the divine cause; and of the courage and confidence, even in disaster, that would follow such faith. He finds also in him an intolerance which was greater than that of his intolerant age, uncharitable judgments of those whom he disliked, even condonation of assassinations that removed enemies of his cause; though he would palliate somewhat these unlovely traits of his hero's character.

Of chief importance Dr. Cowan ranks the great and enduring influence of Knox upon Scotland. He attributes largely to that influence the opposition to royal despotism which culminated in a rebellion 'which history has vindicated and posterity has ratified;' the growth of an intelligent and earnest-minded middle-class, which Knox inspired with strong religious convictions and imbued with a sense of national responsibility; the parochial-school organization, 'which during subsequent generations, when most other countries lagged behind in this regard, provided for the poorest in the land a sound religious and secular education. We have only now, moreover, begun to realize some of the Reformer's educational ideals,— the Calvinism that has done so much to shape Scottish character and thought, and that principle of Presbyterian church government that combined the recognition of the laity in the administration of the church with orderly subordination of the whole church to one supreme authority, 'avoiding the dangers of both hierarchy and anarchy.' Dr. Cowan notes the wide spread of Knox's influence wherever Scotsmen have gone to live; also that he is the founder of the English and Irish Presbyterian Churches, and hence of the American, and is in some measure the preserver of English Protestantism. He quotes the English historian Froude as declaring that 'but for Knox, Mary Stuart would have bent Scotland to her purpose, and Scotland would have been the lever with which France and Spain would have worked upon England until Elizabeth had either been hurled from her throne or been constrained to go back into the Egypt of Romanism'; and he attributes to the influence of Knox that Covenanter spirit that played so large a part in the history of English liberty in the next century. The value of the book is enhanced by a large number of valuable illustrations.

The second book, the work of the well-known historian and man-of-letters, Mr. Andrew Lang,

* John Knox, the Hero of the Reformation. By Henry Cowan, D.D. Illustrated. ('Heroes of the Reformation' Series.) New York: G. P. Putnam's Sons.

John Knox and the Reformation. By Andrew Lang. New York: Longmans, Green, and Co.

differs as widely from Dr. Cowan's as one biography can differ from another. In fact, Mr. Lang's book is not a biography at all; it is a controversial pamphlet of large size, the thesis of which is a quotation from 'The Diurnal' under the date of Knox's death: 'John Knox, minister, deceased, who had, as was alleged, the most part of the blame of all the sorrows of Scotland since the slaughter of the late Cardinal.' From the beginning to the end of his book, Mr. Lang employs all the resources of his literary art, irony, denunciation, special pleading, to discredit the great Reformer. He attributes to him the principles of a Macchiavelli, and a prudence that led him to shun dangers to himself however ready he might be to denounce others who showed like prudence. He accuses Knox of numberless misstatements in his History, extending even to the perversion of the facts of history to justify his acts and those of his party. On nearly every page is a fling at Knox, the following being an example: 'Knox, as to the doctrine of "killing no murder," was a man of his time. But Knox, in telling the story of a murder which he approves, unhappily displays a glee unbecoming a reformer of the Church of Him who blamed St. Peter for his recourse to the sword. The very essence of Christianity is cast to the winds when Knox utters his laughter over the murders or misfortunes of his opponents, yielding "to the strong propensity which he felt to indulge his vein of humour." Other good men rejoiced in the murder of an enemy, but Knox chuckled.' This is not fair play, though it be sharp writing. It is to be admitted that Mr. Lang carries us with him in many of his attacks upon the consistency and spirit of the Reformer, but he himself 'chuckles' overmuch, and allows far too little for the spirit of the time that shapes the character and thought of even its leaders and heroes.

CHARLES H. COOPER.

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## RECENT FICTION.*

'Sawdust' is the story of a man engaged in the lumber industry, who by unremitting application to business raises himself from poverty to the ownership of a huge establishment in the forest, creating an industrial community in the wilderness, and acquiring a large fortune. He despises the aristocratic idler whose wealth has not been earned by hard work, and pride in his own achievement makes him arrogant and overbearing. He has, nevertheless, an uneasy consciousness of social inferiority, and is at heart envious of the qualities of character that seem to go with gentle birth and breeding. Presently his son, upon whom he counts as his successor, returns from the University, and joins him in the management of the sawmill. But at this juncture a young woman appears, the product of the very traditions for which the father affects contempt, and the son promptly falls in love with her. Violent opposition ensues; but the young man has inherited his father's strength of purpose, and refuses to submit. Eventually, the father loses his wealth through the ill-advised speculations of an associate, and he makes the discovery that the young woman really loves his son for himself, and not for his fortune. This reconciles the father to the marriage, and all ends happily for the young people concerned. This outline would seem to suggest a rather commonplace story treated in the conventional fashion; but it receives freshness of interest from its setting. For the scene is in the Carpathians, the father is a German exploiting the Polish forests, and the heroine is the daughter of an impoverished Polish nobleman. There is, moreover, much skill displayed in the delineation of character and situations alike, and the writer is thoroughly familiar with her material. An Englishwoman long familiar with European society, and a novelist of experience, she has written a singularly interesting story.

The anonymous author of 'The Martyrdom of an Empress' has produced a series of overgrown and shapeless books, which deal with the society and politics of several European countries during the past quarter-century or more, and which retail a great deal of gossip in which fiction and fact are inextricably mingled. We have no knowledge of the identity of this writer, but it is clear that the books are feminine productions, and that their author has had unusual opportunities for becoming intimately acquainted with the aristocratic and diplomatic world of several countries. She also knows something of America, a knowledge which she chiefly displays by sprinkling her pages with cisatlantic colloquialisms, grotesquely employed as a general rule. Of constructive art she seems to have no conception, and

* SAWDUST. A Romance of the Timberlands. By Dorothea Gerard (Madame Longard de Longarde). Philadelphia: The John C. Winston Co.

THE TRIDENT AND THE NET. By the author of 'The Martyrdom of an Empress.' New York: Harper & Brothers.

THE HUNDRED DAYS. By Max Pemberton. New York: D. Appleton & Co.

THE BANDOLERO. By Paul Gwynne. New York: Dodd, Mead & Co.

A DAUGHTER OF THE SOUTH. A War's-End Romance. By George Cary Eggleston. Boston: Lothrop Publishing Co.

THE RAVANELS. By Harris Dickson. Philadelphia: The J. B. Lippincott Co.

THE HOUSE OF CARDS. A Record. By John Heigh. New York: The Macmillan Co.

THE BOSS OF LITTLE ARCADY. By Harry Leon Wilson. Boston: Lothrop Publishing Co.

her narratives are frankly amorphous. She has, nevertheless, a considerable wealth of interesting material to offer, and this in some measure compensates us for the literary defects of her work. Hitherto, her books have dealt largely with actualities, both as to persons and happenings; her latest production, 'The Trident and the Net,' is distinguished from its predecessors by being wholly a work of fiction. The meaning of the title we have failed to fathom, for its symbolism is neither mythological nor ecclesiastical, as might at first be imagined. The book is simply the life-story of a Breton nobleman, of violent passions and astounding inability to avoid the paths of obvious folly. It begins by depicting his unregulated childhood in Brittany, describes his later career as a deserter from the French navy, a wanderer over many seas and lands, and a victim of a vulgar *liaison,* and ends in a squalid lodging-house of New York, where he lies desperately ill with pneumonia, and we do not know (or greatly care) whether he is going to live through it. The early Breton chapters are much the best part of the book, for in them the story has a genuine atmosphere; of the unreal melodrama that follows there is little to be said in the way of praise. We close it with a sense of exasperation at the recklessness of its composition and its wasteful use of what might have been the material of an admirable work.

The well-worn theme of Napoleon's last desperate effort to retrieve his shattered fortunes is chosen by Mr. Max Pemberton for his latest romance. 'The Hundred Days' begins just before the Emperor's escape from Elba, and ends just after the defeat of Waterloo. We have the usual brave hero and captivating heroine, the one an Englishman in disfavor at home and living a secluded life in France, the other an adventuress in the secret service of Napoleon. The story offers the conventional blend of fact with romantic fiction, is narrated in somewhat indistinct fashion, and proves but moderately exciting.

'The Bandolero,' like Mr. Paul Gwynne's earlier novels, is a romance of Spanish life. In writing of Spain, Mr. Gwynne is no casual outsider, but an observer whose knowledge of his subject is extensive and intimate. He knows the life of town and country, the customs, the superstitions, and the folklore of the Spanish people. He is also by way of being a psychologist in his interpretation of motives and modes of thought. This thoroughness of equipment, combined with a very pretty knack of composition, and the ability to construct an interesting plot, makes these Spanish novels of his about the best of their kind. 'The Bandolero' is a story of revenge, tempered in the end by something like Christian forgiveness. The brigand hero was once a valiant officer, but, under the pressure of a grievous wrong, he has become the enemy of society, and achieved a new kind of fame as the leader of a band of desperados. His story is, in short, that of Hernani. Upon his wronger he takes the terrible revenge of kidnapping his only child, and concealing him so effectually from discovery that the child grows up to manhood as a peasant, with no notion of his real station. But the brigand chieftain has also a girl-child of his own, left in the same rustic care; and the two children, when they are old enough, become lovers, to the horror of the girl's father. His efforts to separate them prove futile, and in the end he becomes reconciled to their union, ceases to be an outlaw and enters the government service, almost forgives his ancient enemy, and dies in a fierce struggle with one of his old-time associates. The romance is thoroughly interesting, and has a considerable degree of literary charm.

Mr. George Cary Eggleston, who served as a Confederate soldier in the Civil War, has again turned to account his recollections of that conflict in 'A Daughter of the South.' The war does not exactly enter into the substance of this romance, but rather supplies a background; for the interest is almost wholly of a private character. The hero is a man engaged in the dangerous business of purchasing cotton in the blockaded South, and bringing it to the Northern market. The heroine is a damsel in distress —a French girl from New Orleans—whom he finds hiding in a swamp upon the occasion of one of his expeditions, and rescues from starvation and other perils. The story also deals with various forms of rascality on the part of the conscienceless money-makers who found in the war their opportunity to plunder and defraud. It embodies much curious information concerning this bygone period; but the author's language makes singular lapses into modernity, and his art must be described as crude. Nevertheless, he tells a story of some interest, and keeps fairly in touch with reality.

Mr. Harris Dickson, in 'The Ravanels,' has given us an excellent piece of workmanship. The novel has both strength and character, besides a romantic plot of much dramatic interest. Mr. Dickson is a Mississippian, and a lawyer by profession; his story is of a feud originating in the early days of reconstruction, and culminating a generation later in a mysterious murder. The trial of the hero fills something like two-thirds of the whole book; and here, as a Mississippi lawyer, the author is upon his own

ground. An ingenious explanation of the mystery is followed by the acquittal of the hero; and all ends happily.

'The House of Cards' is a novel written in an exasperating style, of which the following specimen may serve us for both example and introduction: 'True, Mr. Cards himself says something between his teeth as a big red devil of an automobile—hybrid word for a hybrid thing begotten and beloved of a hybrid brummagem breed of sports—with a measly little parvid parvenu of an owner, and his fireman (*chauffeur* indeed! I say "fireman," and be burned to him!), snorts up and sets our horses to a dance.' A book written in this jargon does not make easy reading, but the present production has so much pith that we are inclined to advise a struggle with its strained figures and thorny constructions. As our extract shows, Cards is a man's name, and not the mere innocent substantive that one might fancy, albeit there is a clear intention of allegory in the title. Briefly, the House of Cards is a colossal financial edifice, its foundations laid during the Civil War, when it was concerned with the negotiation of government loans, and its superstructure raised and rivetted during the forty years following. Since the scene is Philadelphia, there is offered a suggestion—but only a suggestion—of the operations of the late Jay Cooke. The history of the House, as here presented, is curiously interwoven with the history of the Civil War, although that gigantic upheaval is used by the novelist as a motive for a somewhat cynical vein of moralizing, rather than as a source of picturesque material. In fact, there is very little story about the book, but instead a great deal of shrewd comment and incisive characterization. What it all leads up to is a rather impressive presentation of the American society of to-day, based upon corrupt politics and the domination of the great corporations. These conditions seem to be fairly fixed upon us, and the writer makes it clear that they are not easily to be swept away. He accepts them as an inevitable phase of our national development, and almost seems to condone them. Yet there is an undercurrent of suggestion that selfish materialism is not to be the last word of our civilization, and that a sufficiently resolute onslaught will some day make the House of Cards topple over. This is what the hero stands for,—a figure barely sketched, but destined, in some dimly veiled future, to play the part of the stripling David to the Goliath of plutocracy.

'The Boss of Little Arcady' is so much better than anything that Mr. Wilson has heretofore written that we are compelled to revise our former very moderate estimate of his abilities. His Mormon story and his novel of theological discussion were lumbering in their gait and deadly in their seriousness; but his new book has leisurely ease of movement and a humor that is simply captivating. It is a story of life in a country town of central Illinois as far as it is a story at all—but its charm is almost wholly one of incident, and of the genial delineation of village types. He who has once made their acquaintance will not readily forget J. Rodney Potts and Little Arcady's heroic efforts to dispense with his society; or the local editor, Solon Denny, and his suffering under the chastening hand of the severe lady from Boston; or Billy Durgin, the boy detective; or Clem, the faithful slave who refuses to be emancipated; or Miss Caroline from Virginia, who causes such a fluttering of the village dovecotes; or the philosophical biographer and historian, who contrives to attract our interest to himself no less than to these creatures of his describing. And with all this prodigal and appealing humor there is a blend of humanizing sentiment that is also very charming, and the combination is so deftly made that each of these two elements serves to heighten the other. We congratulate Mr. Wilson upon the new gait that he has now struck, and venture to predict that, if steadfastly pursued, it will lead him far.

WILLIAM MORTON PAYNE.

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## BRIEFS ON NEW BOOKS.

*The winning of Oregon.*

'A History of the Pacific Northwest' (Macmillan) is the title of a recent volume dealing with the establishment of American power beyond the Rocky Mountains. The literature of 'expansion' has been growing rapidly of late, and will doubtless continue to grow for some time to come; unfortunately, however, this literature is often wanting in some of the qualities that we expect to find in true history. Still, much excellent work has been done in this field, and it is a pleasure to note that the work before us belongs to this class. The author, Professor Joseph Schafer, of the University of Oregon, has for some years been engaged in studying the historical materials of the Pacific States, and in this work he tells the early history of the Oregon country. With the later history of this region—the development of its vast resources during the last half-century and the political careers of the various States carved out of it—the author is not much concerned; his purpose is to give a clear and readable account of how the valley of the Columbia River was won for the American Republic and for American civilization. Professor Schafer goes back to the memorable day when Balboa first saw

the South Sea, discusses the great interest that this discovery aroused in the European mind, and traces the progress of Spanish exploration as for a hundred and fifty years it slowly crept up the Pacific shore. This is followed by an account of the fur-trade and of the efforts of England and our own country to come into possession of this far Northwest. The Oregon question on its diplomatic side is treated in a brief but lucid fashion, the disputed points being discussed as fully as could be expected in a popular narrative. After reviewing the efforts of the American pioneers and missionaries to establish themselves on the Columbia River in the two decades following 1820, the author gives us a vivid account of the 'great immigration' that began about 1842. To our knowledge of this movement Professor Schafer has made some important contributions, his research having brought to light a number of hitherto unknown sources. When the author records the final settlement with Great Britain in 1846, and the organization of a territorial government at Oregon City three years later, his purpose is accomplished; but he has added several interesting chapters dealing with the political and material progress of the region since that date. The work makes a volume of about three hundred pages, and is provided with a number of excellent maps and suggestive illustrations. A reading of it leaves the impression that it is the work of one who knows his field and whose conclusions may be relied upon. The author evidently believes that economy in style and accuracy in statement are virtues to be practised even when writing primarily for young readers.

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*The people of the Emerald Isle.*

Having aired his prejudices against the dwellers beyond the Tweed, Mr. T. W. H. Crosland, author of 'The Unspeakable Scot,' now takes in hand his neighbors across St. George's Channel, in a companion volume which he entitles 'The Wild Irishman' (Appleton). Between his outspoken dislike of the Scotch and his patronizing and even contemptuous friendliness for the Irish, there is little to choose. Probably most Irishmen would prefer his honest enmity. Such chapters as those on 'Pigs,' 'Potatoes,' 'Dirt,' 'Whisky,' and 'Blarney,' are not exactly calculated to make the natives of Erin enthusiastic in the writer's praise. As the utterance of a comparatively young man, the book lacks that degree of modest hesitancy and restraint so befitting an author gifted with considerably less than omniscience, but so seldom found except in union with really large attainments which might afford—were that ever permissible to fallible mortals—to be dogmatic. Of sweetness and light, of literary charm, even of careful writing and evidence of laborious endeavor to do one's best and to polish one's stanza, the book has little. A single short sentence, on Home Rule, will help to show in what key the work is pitched. We are told that 'any man who believes for one moment that it will be of the smallest benefit to Ireland is just a fool.' Perhaps the least praiseworthy feature of the volume is its frequent and uncalled-for slaps at the Scotch—as if to illustrate anew that forgiveness to the injured does belong, but they ne'er pardon who have done the wrong. For example, we read that 'he who drinks Scotch whisky becomes as the Scotch people, who, as all men know, are a hectoring, swaggering, dull-witted, bandy-legged, plantigrade folk' and—. But vituperation is already too much indulged in, without receiving the encouragement of quotation. Two chapters of some literary interest the book does contain, on Tom Moore and Mr. W. B. Yeats. The tracing of Mr. Yeats's so-called Celtic quality to the influence of Blake, who was not a Celt at all, furnishes good reading. An occasional Carlylism in Mr. Crosland's pages is not unpleasing, except that the use of the adjunct instead of the possessive pronoun is hardly a graceful trick if often repeated. Colloquialisms abound; nor is careless spelling absent, as 'empyricism,' and 'practise' as a noun (three times); nor are words always used in their accepted sense, as 'blarney of the vituperative order.' Among terms of little dignity or somewhat unusual may be noted 'jarvey,' 'poteen,' 'weeniest,' and the verb 'to keen.' Contemporary humorists are labelled groupwise as 'a sorry and indifferent company,' and a 'squad of awkward witlings.' What of contemporary satirists?

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*The noble St. Lawrence.*

With the combined characteristics of history and guide-book, and prepared with large type, wide margins, and plentiful illustrations from photographs and drawings, Mr. George Waldo Browne's 'The St. Lawrence River: Historical, Legendary, Picturesque' (Putnam) comes as one of a group of books on the great rivers of North America that already includes the Hudson and the Colorado, and is to include the Connecticut and probably the Mississippi. In the first two hundred of its three hundred and fifty pages, the author gives a sketch of the history of the St. Lawrence,—which means in effect that of the French in British North America, since the great river was their highroad, and along its banks are the spots that mark the critical points of that history. Mr. Browne does not lay claim to actual original investigation, but he has read a goodly number of authorities, including original documents, and has written a very acceptable brief history, although one could dispense with his somewhat patronizing attitude toward La Salle on page 148. To those who are not familiar with the thrilling story of the French in North America, this portion will be necessary for a thorough understanding of what follows; those who are so familiar will doubtless find it profitable to renew their knowledge. With Chapter XV. Mr. Browne begins a trip up the river, starting with Tadousac at the mouth of the 'mysterious' Saguenay, and giving a chapter to its picturesque charms and historic memories; then upward, passing Rivière du Loup, Murray Bay, Cartier's Isle of Bacchus, Ste. Anne de Bauprè of blessed memory and modern pilgrimages, and the beautiful falls of Montmorency, and finally reaching Quebec, to which two chapters are given, describing notable landmarks

and relating connected facts and legends. The next chapter describes the Indian settlements and the peasant population, with its types and festivals, then on past a 'region of rivers' to Montreal, which the author calls Canada's 'White City.' Here considerable space is devoted to the famous Château de Ramezay, that old-time relic which has been turned into a museum and portrait gallery, and in which alone one could make a considerable study of Canadian history. The two remaining chapters are devoted to climbing the rapids and the trip through the Thousand Islands, with accompanying stories, true or legendary. To some readers, more physical description of the noble St. Lawrence would be acceptable; but within its limits the book is satisfactory, and a good map adds to its value. The volume is rather too large to accompany one's travels; but it might be read with advantage as a preliminary to a voyage, or afterwards for the pleasures of retrospect and the purpose of fixing one's associations. Still, we would suggest a pocket edition that could find a place in the traveller's suit-case.

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*An anecdotal retrospect.*

So far as a book of anecdotes may serve as substitute for a live story-teller, the Hon. Frederick Leveson Gower's 'Bygone Years' (Dutton) admirably does this. With no manifest effort, no straining for effect, no attempt to raise a laugh, he suffers his pen to record such items of general human interest as have been picked up by him during a long life of contemplative observation rather than of strenuous action. Good humor, good sense, good birth and breeding, an entire absence of airs and pretensions, these are among the qualities that commend him to the reader. An apologetic preface intimates that it is more to the urgency of friends than to initiative on the writer's part that we are indebted for these octogenarian gleanings. In a happily quoted couplet from Moore, the first line, 'I give thee all, I can no more,' is mispunctuated, the comma following 'can,' to the ruin of the sense. Now, in his eighty-sixth year, the author tells us he finds it hard to recall the main outlines of his life, although unimportant incidents remain in mind. Hence we are treated, not to history or biography, and luckily not to politics, but to a variety of entertaining and never malevolent personalia and society anecdotes, together with notes on Spain, India, and Russia, from journals of early travel. Though a barrister by profession, the author modestly doubts whether he ever could have earned his bread in his calling. His first instructor in the law neglected the intricacies of Coke upon Littleton to listen to his pupil's stories of society life; which indicates that even as a youth he was no mean *raconteur*. But that society life is, after all, weariness and vanity, is illustrated by a reminiscence of the Princess Lieven, who, always in the whirl of fashion, suffered from an intense boredom that almost amounted to a disease. If no one called of an afternoon, she would roll on the floor from tedium. Dreading to travel alone from Calais to Paris, she once offered a seat in her carriage to a chance clergyman, who, however, talked so incessantly as fairly to drive her wild. Of Lady Holland and her set, some good stories are told. Despite her despotic humor, young Gower discerned her better qualities, and as seen through his eyes she is more amiable than one had imagined. To supplement the slender autobiographic information contained in the book, it may be worth while to note here some of the author's family connections. The first Earl of Granville was his father, the second Earl his brother, Lady Georgiana Fullerton was his sister, and the sixth Duke of Devonshire his maternal uncle. Of Leveson and Gower affinities and consanguinities, hyphenated and otherwise, the tale would be a long one. The author was in Parliament almost continuously from 1847 to 1885.

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*Local history of an ancient English town.*

The number of books of local history in England is increasing as interest in antiquarian lore is deepening and facilities for research are extending. It is not usually the importance of the locality that influences its selection for historical treatment. Of many subjects of local histories the question might be asked, Why should anyone trouble to write a book about a place of which few have even heard? But it is often in the most out-of-the-way place that the rarest historical treasures are preserved, and that successive periods of growth are so well demonstrated as to illustrate the historical development of other like unimportant localities, which in the aggregate go a long way toward the making of England. This might be said of the ancient town of Pickering in Yorkshire, which is little known even to English people. Stow states, on the authority of 'divers writers,' that the town was built in the year 270 B. C., but evidence is not wanting that settlement was made on the site or in the neighborhood at an infinitely earlier period. Yet it preserves in its outward features and in its written records enough characteristics of the various phases of English geological, political, religious, and economic history, to illustrate 'The Evolution of an English Town,' which is the title Mr. Gordon Home gives to his story of Pickering from pre-historic times up to the present year (Dutton). In going back to Palæolithic and Pre-Glacial times, in tracing the changes that have taken place in the physical features of the locality in the Lesser Ice Age, in collating evidence of the occupation of the district by neoliths and men of the Bronze Age, and in the chapters on the various periods of historic times, the book furnishes a pleasing type of local history to which other essays in that field will do well to conform. But while Pickering is thus made to serve as a typical English town, it has some very interesting individual characteristics,—as, for example, its old church with curious paintings of about the middle of the fifteenth century upon the clere-story walls. Some of the folk-lore and folk-customs narrated are peculiar to the neighborhood, and these give to the book an interest far wider than that of the local antiquary. The illustrations, interesting from an archæological standpoint, scarcely seem to justify the claim of the text that the vicinity of Pickering is picturesque beyond the average of English scenery.

*Letters of a schoolmaster.* To those of us who, with Stevenson, pray for the quiet mind, 'The Upton Letters' (Putnam) by 'T.B.' are a help in that direction. Simple and natural, sane and human, these reflective utterances on literary, moral, and educational themes, and on the commonplaces of daily life, have the charm that belongs to the genuine expression of a good mind and heart. They are the letters of a master in an English public school to a friend ('Herbert') sojourning in Madeira for his health; and they run through the year 1904, being brought to a close by the friend's death. They are now published at the request of Herbert's widow. Reality breathes in every line, and spontaneity animates every syllable. Personal reminiscence and anecdote abound. A few lines indicating the writer's admiration of Newman's prose style are quotable. 'I have been going through Newman's "Apologia" for the twentieth time,' he writes, 'and as usual have fallen completely under the magical spell of that incomparable style; its perfect lucidity, showing the very shape of the thought within, its simplicity (not, in Newman's case, I think, the result of labour, but of pure instinctive grace), its appositeness, its dignity, its music. I oscillate between supreme contentment as a reader and envious despair as a writer; it fills one's mind up slowly and richly, as honey fills a vase from some gently tilted bowl. . . . I have no sympathy with the intellectual attitude it reveals, but as Roderick Hudson says, I don't always heed the sense.' To be able thus to admire Newman's art speaks something for the letter-writer's own powers as an artist in words. The little volume will create no sensation (heaven forbid!), but it will greatly content a choice few among the readers of books.

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*New text-book of the elements of political economy.* The enthusiasm of the translator for M. Levasseur's 'Elements of Political Economy' will hardly be shared by the student who attempts to use the book as a text, or by the advanced economist who tries to extract M. Levasseur's theories of the science. Many leading economic questions are discussed with the clearness and comprehension which have given M. Levasseur his acknowledged place among French teachers of political economy. But the form of the book, and the sequence of subjects, are unfortunate. For example, much space is devoted to an interesting and enlightening account of association in industry, the trade guilds of Europe, the modern trades unions, and the relation of both to the principle of freedom of contract; but the usefulness of this review is nullified by its appearance in the chapter on 'The Production of Wealth,' almost before mention is made of 'Distribution and Consumption.' In the same way, Rent, Interest, Socialism, Coöperation, and related subjects, are discussed in the chapter on Distribution, before the theories of Exchange and Consumption are explained. This lack of logical treatment renders M. Levasseur's book almost incomprehensible to the beginner, for whom it is evidently intended. ('Elements of Political Economy': Macmillan.)

*Goldwin Smith's memories of Gladstone.* The reprint of Mr. Goldwin Smith's magazine article, 'My Memory of Gladstone' (imported by A. Wessels Company), makes a very attractive little volume of some eighty-five pages of large type. The characterization here presented does not purport to be complete, but is rather a running account of the more important episodes in Gladstone's career, with the author's judgment upon such activities. The essay was in the first instance drawn out by way of commentary—hardly criticism—on Morley's Life of Gladstone. Thus the principal interest for the reader, aside from his pleasure in the clear-cut style of the essay itself, will be in regard to those points in which Mr. Goldwin Smith differs from the biographer. Of these, the most important relates to Gladstone's Home Rule policy for Ireland; and upon it the author bases much of his criticism of Gladstone's title to unerring statecraft. And while the words of neither the essayist nor Mr. Morley will be accepted as final on this subject, for both are in a sense partisans, such an analysis as that offered by Mr. Goldwin Smith is well worth study, and is also pleasant reading.

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## Notes.

Once more we have from the Macmillan Co. their pretty holiday 'Book of Old English Love-Songs,' as edited by Dr. H. W. Mabie, and illustrated by Mr. George Wharton Edwards.

A full account of the principles and progress of 'Italian Architecture,' by Mr. J. Wood Brown, is published by the Messrs. Scribner in their 'Langham Series' of art monographs.

Captain A. T. Mahan's two-volume work entitled 'Sea Power in its Relations to the War of 1812,' one of the most important historical books of the season, will be issued this month by Messrs. Little, Brown, & Co.

Two Fall publications of the Messrs. Putnam not heretofore announced are Mr. Henry Wellington Wack's account of rambles and voyages along the river Thames, entitled 'In Thamesland,' and Dr. Herman Knapp's biography of Hermann von Helmholtz.

Messrs. E. P. Dutton & Co. publish in their 'English Library' a new edition of Trench's 'English Past and Present,' edited by Dr. A. Smythe Palmer, and a small treatise on 'Punctuation: Its Principles and Practice,' by Messrs. T. F. and M. F. A. Husband.

A concise account of South Polar explorations and discoveries, from earliest times to the present day, has been prepared by Dr. H. R. Mill, and will be published shortly by the Frederick A. Stokes Co. in an illustrated volume entitled 'The Siege of the South Pole.'

'A Bibliography of Works in English on Playing Cards and Gaming,' compiled by Mr. Frederic Jessel, is published by Messrs. Longmans, Green, & Co. There are upwards of seventeen hundred entries, making a handsomely-printed volume of over three hundred pages.

The anthropological series of publications of the Field Columbian Museum has just been enlarged by the following issues: 'The Cheyenne,' an extensive monograph by Mr. George A. Dorsey; 'The

Traditions of the Hopi,' by Mr. H. R. Voth; 'Hopi Proper Names,' by Mr. Voth; and 'Oraibi Natal Customs and Ceremonies,' also by Mr. Voth. The last three of these monographs are numbered among the results of the Stanley McCormick Hopi expedition.

'Intentions' is the title given to a volume of Essays by Oscar Wilde, just published by the Messrs. Brentano. It comprises the following titles: 'The Decay of Lying,' 'Pen, Pencil, and Poison,' 'The Critic as Artist,' and 'The Truth of Masks.' There is a frontispiece portrait of the author.

To the 'Athenæum Press Series' of Messrs. Ginn & Co. we now have added a volume of 'Selected Essays of Henry Fielding,' edited by Mr. Gordon Hall Gerould, and a volume of 'Selections from the Writings of Joseph Addison,' edited by Professor Barrett Wendell and Mr. Chester Noyes Greenough.

'The Art and Craft of the Author' is the title of a new handbook on literary work, by Mr. C. E. Heisch, which is to be published during this autumn by Mr. Elliot Stock of London. Its purpose will be to explain the principles which should guide the author, the objects he should keep in view, and the methods of carrying these out, rather than to supply a guide to the technicalities of literary work.

The latest addition to Mr. Henry Frowde's series of 'Oxford Poets' is a reprint of Mr. Thomas Hutchinson's recent edition of Shelley, now printed on smaller-sized paper and issued at a much lower price. Including as it does material never before printed in any edition of the poems, this is perhaps the most desirable edition of Shelley to be had,— certainly it is the best moderate-priced edition.

Mr. Charles Mosley, editor of 'Nature Study', has arranged an edition of White's 'Selborne' for students, in which the whole of the Letters are classified under subjects, thus giving the reader under one head all that the naturalist wrote on each topic. As the subjects will be arranged alphabetically the work will be one of reference as well as for reading consecutively. Mr. Elliot Stock of London is to publish the book during the coming season.

In addition to their new 'Wessex' edition of Mr. Hardy's novels, the Messrs. Harper are preparing a thirty-volume Dickens, fully illustrated with all of the old drawings. They also announce a new Shakespeare in eight volumes, illustrated in photogravure, and containing many special features, such as a full selection of the best annotations, an essay by Cradock on the learning of Shakespeare, and Dr. Johnson's famous Introduction.

The 'Fifty Piano Compositions' by Schumann that have been selected and edited by Mr. Xaver Scharwenka make an important addition to the 'Musician's Library' of Messrs. Oliver Ditson & Co. The volume has the usual portrait, critical essay, and brief bibliography. Our only quarrel with the selection is that the 'Fantasia, op. 17' is represented by the first section only, and that but a single number is given from the 'Faschingschwank aus Wien.'

The Oxford University Press announces for publication during the present season a collotype reproduction, with introductions by Mr. Sidney Lee, of the earliest editions of that portion of Shakespeare's work which found no place in the First Folio, namely: 'Pericles' and the four volumes of Poems. The edition will be limited to one thousand copies. Among other works of marked literary interest, the same firm have in press a collection of 'Critical Essays of the Seventeenth Century,' in three volumes, edited by Mr. J. E. Spingarn; a three-volume edition of Johnson's 'Lives of the Poets,' edited by the late G. Birkbeck Hill; 'The Lyrical Poems of Blake,' edited by Mr. John Sampson, M.A.; 'The Plays and Poems of Robert Greene,' edited by Mr. J. Churton Collins, in two volumes; and the four concluding volumes in Mrs. Paget Toynbee's elaborate edition of Horace Walpole's Letters.

Mr. Frederic Lawrence Knowles, one of the most promising of the younger American poets, died at his home near Boston on the 19th of last month. Mr. Knowles was born in Lawrence, Mass., in 1869. After graduating from Harvard, in 1896, he became associated with the literary departments of several prominent publishing firms of Boston, being at the time of his death literary adviser to Messrs. Dana Estes & Co. Mr. Knowles had written two volumes of verse, 'On Life's Stairway,' published in 1900, and 'Love Triumphant,' published a year ago.

## Topics in Leading Periodicals.

*October, 1905.*

Anglo-French-American Understanding. A. Carnegie. *N.A.*
Bancroft's Student Days in Europe. *Scribner.*
British India's Future. Sir Henry Cotton. *Rev. of Revs.*
Browninga, Romance of the. R. W. Gilder. *Century.*
Canada and Joint High Commission. L. J. Burpee. *No. A.*
Catholic Education and American Institutions. *No. Amer.*
Colorado Bear Hunt, A. Theodore Roosevelt. *Scribner.*
Commerce in Far East. J. W. Jenks. *No. American.*
Congress, — Can it Reduce Representation. *No. American.*
Constitution, Our Changing. Alfred P. Dennis. *Atlantic.*
Crow, Houra with a. Harold S. Deming. *Harper.*
Culture, Cowardice of. T. W. Higginson. *Atlantic.*
Curzon's Resignation and Record. *No. American.*
Desert, Shrines of the. D. L. Elmendorf. *Scribner.*
Diplomacy, American. John B. Moore. *Harper.*
Empress Dowager, With the. Katharine A. Carl. *Century.*
Endless Life, The. Samuel M. Crothers. *Atlantic.*
Eugénie, Empress, Flight of, from Paris. *Century.*
Financial Oligarchy, Our. S. S. Pratt. *World's Work.*
Food, Economy in. Russell H. Chittenden. *Century.*
Franklin, The Fame of. William Macdonald. *Atlantic.*
Golden Rule, The. William Allen White. *Atlantic.*
Hearn, Lafcadio. Nobushige Amenomori. *Atlantic.*
Illinois University's Plans. E. J. James. *Rev. of Revs.*
Insects, Breeding Beneficial. H. A. Crafts. *Harper.*
Insurance, Federal Regulation of. *World's Work.*
Japan's Elder Statesmen and the Peace. *Rev. of Revs.*
Joke, Career of the. John A. Macy. *Atlantic.*
Jones, Paul, Recovery of Body of. Horace Porter. *Century*
Kansas and Standard Oil. Ida M. Tarbell. *McClure.*
Kindergarten, The Free. Hamilton W. Mabie. *Harper.*
Life Insurance on Trial. Walter Wellman. *Rev. of Revs.*
Louis Napoleon, Coup D'Etat of. F. J. Stimson. *Scribner.*
Love, The Game of. Agnes Repplier. *Atlantic.*
Lynch Law. Cardinal Gibbons. *No. American.*
Marriage and Divorce. Norma W. Jones. *No. American.*
Metropolitan Museum's New Era. *Rev. of Revs.*
Mexican Water-Power Development. *Rev. of Revs.*
Naval Academy, The New. Randall Blackshaw. *Century.*
Norman Comedy, A. George B. Fife. *Harper.*
Peace Treaty, Making of a Modern. *Rev. of Revs.*
Public and Coal Conflict. H. E. Rood. *No. American.*
Railroad Problem, Changes in. W. Z. Ripley. *World's Wk.*
Railway Problem, Remedies for. W. Z. Ripley. *Atlantic.*
Railroad Rate-Making. Richard Olney. *No. American.*
St. Petersburg's Reception of Peace News. *Rev. of Revs.*
Santo Domingo, Our Mix-up in. *World's Work.*
Science and Immortality. W. H. Mallock. *No. American.*
Shelley, Strange Adventure of. Margaret Croft. *Century.*
Shelley, Unknown Pictures of. N. P. Dunn. *Century.*
Slave Trade of Today. H. W. Nevinson. *Harper.*
Transportation, Pioneer American. C. F. Lummis. *McClure.*
War, Results of the. Sydney Brooks. *No. American.*
White House, A Visit at the. Charles Wagner. *McClure.*
Writing for a Living. Gilson Willets. *World's Work.*

## List of New Books.

[*The following list, containing 165 titles, includes books received by* The Dial *during the month of September.*]

### *BIOGRAPHY AND REMINISCENCES.*

A Southern Girl in '61: The War-Time Memories of a Confederate Senator's Daughter. By Mrs. D. Girard Wright. With portraits, large 8vo, gilt top, uncut, pp. 258. Doubleday, Page & Co. $2.75 net.

The Life of St. Patrick, and his Place in History. By J. B. Bury, M.A. Large 8vo, uncut, pp. 404. Macmillan Co. $3.25 net.

Mary, Queen of Scots: Her Life Story. By A. H. Millar. With portraits, 16mo, gilt top, uncut, pp. 227. Charles Scribner's Sons. $1.25 net.

The Life of Mary, Queen of Scots. By Hilda T. Skae. Illus, 12mo, gilt top, uncut, pp. 208. J. B. Lippincott Co. $1.25 net.

Memoirs of Lady Fanshawe. Edited by Beatrice Marshall. New edition; illus., 12mo, gilt top, uncut, pp. 312. 'Crown Library.' John Lane. $1.50 net.

A Study of John D. Rockefeller. By Marcus M. Brown. With portraits, 12mo, pp. 150. Cleveland: Published by the author. $1. net.

### *HISTORY.*

The American Nation: A History. Edited by Albert Bushnell Hart. Vol. VIII.; Preliminaries of the Revolution, 1763-1775, by George Elliot Howard, Ph.D.; Vol. IX., The American Revolution, 1776-1783, by Claude Halstead Van Tyne, Ph.D.; Vol. X., The Confederation and the Constitution, 1783-1789, by Andrew Cunningham McLaughlin, A.M. Each with portrait and maps, 8vo, gilt top. Harper & Brothers. Per vol., $2. net.

A History of Egypt, from the XIXth to the XXXth Dynasties. By W. M. Flinders Petrie, Hon. D. C. L. Illus., 12mo, uncut, pp. 406. Charles Scribner's Sons. $2.25 net.

Early Western Travels. Edited by Reuben Gold Thwaites, LL.D. Vol. XIX., Ogden's Letters from the West, 1821-1823; Bullock's Journey from New Orleans to New York, 1827; Part I. of Gregg's Commerce of the Prairies, 1831-1839. Illus., large 8vo, gilt top, uncut, pp. 349. Arthur H. Clark Co. $4. net.

Whitman's Ride through Savage Lands, with sketches of Indian Life. By O. W. Nixon, M.D.; introduction by James G. K. McClure, D.D. Illus., 12mo, pp. 186. Chicago: Winona Publishing Co.

### *GENERAL LITERATURE.*

The Confessions of Lord Byron: A Collection of his Private Opinions, taken from the New and Enlarged Edition of his Letters and Journals. Arranged by W. A. Lewis Bettany, with photogravure portraits, gilt top, pp. 402. Charles Scribner's Sons. $2.50 net.

Heretics. By Gilbert K. Chesterton. 12mo, pp. 305. John Lane. $1.50 net.

Intentions. By Oscar Wilde. With photogravure portrait, 12mo, uncut, pp. 263. Brentano's. $1.50 net.

How to Collect Books. By J. Herbert Slater. Illus., 8vo, gilt top, uncut, pp. 205. Macmillan Co. $2.

The Upton Letters. By T. B. 12mo, gilt top, uncut, pp. 335. G. P. Putnam's Sons. $1.25 net.

The Canterbury Pilgrimages. By H. Snowden Ward. Illus., 8vo, gilt top, pp. 321. J. B. Lippincott Co. $1.75 net.

Hebrew Humour, and Other Essays. By J. Chotzner, Ph.D. 8vo, pp. 186. London: Luzac & Co.

Speeches and Addresses: Political, Literary, and Religious. By John Charlton. With portrait, 8vo, gilt top, uncut, pp. 499. Toronto: Morang & Co.

The Wild Irishman. By T. W. H. Crosland. 12mo, pp. 196. D. Appleton & Co. $1.50.

Byron and Byronism in America. By William Ellery Leonard, A.M. Large 8vo, uncut, pp. 129. Boston: The Nichols Press. Paper.

Cranford: A Comedy in Three Acts Made from Mrs. Gaskell's Famous Story. By Marguerite Merington. With frontispiece in color, 8vo, uncut, pp. 99. Fox, Duffield & Co. $1.25.

The Traditions of the Hopi. By H. R. Voth. Large 8vo, uncut, pp. 319. Chicago: Field Columbian Museum. Paper.

The Success of Defeat. By Maltbie D. Babcock, D.D. 16mo, uncut, pp. 30. Charles Scribner's Sons. 50c net.

### *NEW EDITIONS OF STANDARD LITERATURE.*

Poetical Works of Percy Bysshe Shelley, "Oxford" edition. Edited by Thomas Hutchinson, M.A. With portrait, 12mo, gilt top, pp. 912. Oxford University Press.

Complete Works of Shakespeare. 'New Century' Library edition. Vol. II., with frontispiece, gilt top, pp. 517. Thomas Nelson & Sons. Leather, $1.25.

Les Classiques Francais. New vols.: Adolphe, by Benjamin Constant, preface by Paul Bourget; Le Roman d'un Jeune Homme Pauvre, by Octave Feuillet, preface by Augustin Filon. Each with photogravure portrait, 18mo, gilt top. G. P. Putnam's Sons. Per vol., leather, $1. net.

Works of Robert Louis Stevenson, "Biographical" edition. With introductions by Mrs. Stevenson. Concluding vols.: St. Ives, The Wrong Box, Complete Poems. 16mo, gilt tops. Charles Scribner's Sons. Per vol., $1.

Of the Imitation of Christ. Trans. by John Payne from the Latin of Thomas á Kempis. With photogravure frontispiece, 24mo, gilt top, pp. 315. Charles Scribner's Sons. Leather, $1.25 net.

The Poems of Gray and Collins. With photogravure frontispiece, 18mo, gilt top, pp. 182. Charles Scribner's Sons. Leather, $1.25 net.

Edinburgh. By Robert Louis Stevenson. With frontispiece, 18mo, gilt top, pp. 190. J. B. Lippincott Co. Leather, $1. net.

English Past and Present. By Richard Chenevix Trench, D.D.; edited, with emendations, by A. Smythe Palmer, D.D. 16mo, gilt top, pp. 262. E. P. Dutton & Co. 75 cts. net.

### *POETRY.*

The Vale of Tempe. By Madison J. Cawein. 12mo, uncut, pp. 274. E. P. Dutton & Co. $1.50 net.

Sonnets and Songs. By Helen Hay Whitney. 12mo, gilt top, uncut, pp. 81. Harper & Brothers. $1.20 net.

Collected Sonnets of Lloyd Mifflin. Revised by the author. With photogravure portrait, 4to, uncut, pp. 369. Oxford University Press. $2.60 net.

The Valley of Dreams. By H. Hayden Sands. With decorations, 12mo, gilt top, uncut, pp. 125. Boston: Alfred Bartlett.

America to England, and Other Poems. By Minot J. Savage. 8vo, gilt top, uncut, pp. 208. G. P. Putnam's Sons. $1.35 net.

Rubaiyat of Solomon, and Other Poems. By Amanda T. Jones. With portrait, 12mo, gilt top, pp. 210. New York: Alden Brothers.

Poems. By Robert Chenault Givler. 12mo, gilt top, uncut, pp. 143. Published by the author.

Old Lamps and New, and Other Verse. By Edward Willard Watson, M.D. 8vo, uncut, pp. 114. H. W. Fisher & Co.

The Rock-a-Bye Book and a Bag of Dreams: Children's Lyrics. By William Sinclair Lord. 12mo, uncut, pp. 54. Fleming H. Revell Co. 75 cts. net.

Songs and Lyrics from the Dramatists, 1533-1777. With photogravure frontispiece, 24mo, gilt top, pp. 243. Charles Scribner's Sons. Leather, $1.25 net.

A Book of Old English Love Songs. With introduction by Hamilton Wright Mabie and drawings by George Wharton Edwards. New edition; 12mo, uncut, pp. 158. Macmillan Co. $1.25 net.

### *FICTION.*

The Gambler. By Katherine Cecil Thurston. Illus., 12mo, pp. 500. Harper & Brothers. $1.50.

The Man of the Hour. By Octave Thanet. Illus., 12mo, pp. 477. Bobbs-Merrill Co. $1.50.

The Flight of Georgiana: A Story of Love and Peril in England in 1746. By Robert Neilson Stephens. Illus., 12mo, pp. 339. L. C. Page & Co. $1.50.

At the Sign of the Jack o' Lantern. By Myrtle Reed. 12mo, gilt top, uncut, pp. 353. G. P. Putnam's Sons. $1.50 net.

McAllister and his Double. By Arthur Train. Illus., 12mo, pp. 341. Charles Scribner's Sons. $1.50.

The Social Secretary. By David Graham Phillips. Illus. in photogravure and with decorations, 8vo, pp. 198. Bobbs-Merrill Co. $1.50.

Love Alone is Lord. By F. Frankfort Moore. 12mo, pp. 506. G. P. Putnam's Sons. $1.50 net.

The Trident and the Net. By the author of 'The Martyrdom of an Empress.' Illus. in color by the author, 8vo, gilt top, uncut, pp. 560. Harper & Brothers. $1.50 net.

He and Hecuba. By Baroness Von Hutten. 12mo, pp. 299. D. Appleton & Co. $1.50.

Minerva's Manoeuvres: The Cheerful Facts of a 'Return to Nature.' By Charles Battell Loomis. Illus., 12mo, pp. 415. A. S. Barnes & Co. $1.50.

Pipetown Sandy. By John Philip Sousa. Illus., 12mo, pp. 383. Bobbs-Merrill Co. $1.50.

The Grapple: A Story of the Illinois Coal Region. By Grace MacGowan Cooke. With frontispiece in color, 12mo, pp. 415. A. S. Barnes & Co. $1.50.

The Hundred Days. By Max Pemberton. Illus., 12mo, pp. 389. D. Appleton & Co. $1.50.

A Daughter of the South: A War's End Romance. By George Cary Eggleston. Illus., 12mo, pp. 403. Lothrop Publishing Co. $1.50.

The Colonel's Dream. By Charles W. Chesnutt. 12mo, pp. 294. Doubleday, Page & Co. $1.50.

Shakespeare's Christmas, and Other Stories. By 'Q.' (A. T. Quiller-Couch). Illus., 12mo, pp. 335. Longmans, Green, & Co. $1.50.

The Heart of a Girl. By Ruth Kimball Gardiner. Illus., 12mo, pp. 386. A. S. Barnes & Co. $1.50.

The Vortex. By Thomas McKean. 12mo, pp. 324. J. B. Lippincott Co. $1.50.

Mrs. Jim and Mrs. Jimmie: Certain Town Experiences of the Second Mrs. Jim, as Related to Jimmie's Wife. By Stephen Conrad. With frontispiece in color, 12mo, uncut, pp. 296. L. C. Page & Co. $1.50.

The Little Green Door. By Mary E. Stone Bassett. Illus., 12mo, gilt top, pp. 341. Lothrop Publishing Co. $1.50.

Cameron of Lochiel. By Philippe Aubert De Gaspé; trans. by Charles G. D. Roberts. New edition; with frontispiece in color, 12mo, pp. 287. L. C. Page & Co. $1.50.

The Mother. By Norman Duncan. With decorations, 8vo, gilt top, uncut, pp. 220. Fleming H. Revell Co.

Patricia: A Mother. By "Iota." 12mo, pp. 368. D. Appleton & Co. $1.50.

Knock at a Venture. By Eden Phillpotts. With frontispiece, 12mo, gilt top, pp. 353. Macmillan Co. $1.50.

Time the Comedian. By Kate Jordan. 12mo, pp. 333. D. Appleton & Co. $1.50.

The Greater Waterloo. By Robert Richardson. 12mo, pp. 271. G. W. Dillingham & Co. $1.50.

St. Cuthbert's. By Robert E. Knowles. 12mo, pp. 339. Fleming H. Revell Co. $1.50.

The Coming of Billy. By Margaret Westrup. 12mo, pp. 267. Harper & Brothers. $1.25.

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## *THE GREEK LOVE OF DETAIL.*

The crocodile of the Nile, Herodotus tells us in that admirable Second Book of his, has pig's eyes, tusk-like teeth, and a dorsal armor of very strong scales; he also adds that it is the only animal having no tongue and moving its upper instead of its under jaw, and that leeches infest its mouth, which it gladly opens for a certain bird resembling the plover to walk in and feast on the troublesome parasites—a service so grateful to the hideous reptile that it holds ajar those huge jaws, which could easily make matchwood of a fishing boat, until the bird has walked out again unharmed. This vividly recalls the picture, in the old natural-history books, of a crocodile with its upper jaw, and in fact the whole cerebral region, tilted at an angle of nearly forty-five degrees with the lower jaw, which rests on the ground, while a small bird promenades the oral cavity (a veritable *bonne bouche* for the feathered feaster) with much apparent contentment.

All these details are characteristic of the Greek historian's inquiring and observing genius, but two of them also illustrate his occasional too ready acceptance of that which is curious and striking, and which, for the interest of his narrative, ought to be true if it is not. As for the leeches, and the bird which alone of animate beings is the ugly monster's friend, and which Herodotus calls the 'trochilos,' later researches have proved the Halicarnassian traveller to be in the right. The parasite—'bdella' is its Greek name—has been identified with the 'timnatis nilotica,' and the bird, which the Arabs of to-day call 'siksak,' is inferred to be the 'pluvianus ægyptius.' But concerning the anomalous absence of a tongue and the exceptional hinging of the jaws, the historian's eyes deceived him. His account of the matter is very interesting, but unhappily not true. Modern naturalists have discovered a tongue to the animal, a thick fleshy growth, attached, as they tell us, very far back in the throat, and not so much in evidence as the unruly member of some higher forms of vertebrates. And the lower jaw, being prolonged backward beyond the skull, gives to the reptile's yawn a generous amplitude, and in some way conveys the impression that the upper and less considerable blade of these enormous shears is the moving part.

But exceptions only prove the rule, and the Ionic traveller's fondness for graphic detail has

long been recognized as something far different from the ordinary sight-seer's craving for novelty. No one will severely blame Herodotus for not pushing his study of saurian anatomy to a point that might have robbed us of his book before the first page was written. He redeems his slight error of detail by going on to tell how the reptile is hunted,—a curious method, substantially the same as that still in vogue on the banks of the Nile. Another small descriptive item in this Egyptian narrative chanced to appeal to the present writer with a certain vividness and reality. In his account of the festival called the 'lighting of the lamps,' periodically celebrated at Sais, and in fact throughout Egypt, Herodotus says the lamps were filled with oil and salt, the wick floating on the surface and the lamps burning all night. The domestic column of a recent newspaper contains a paragraph advising housewives to put a little salt in their lamps to make them burn more brightly; which goes to demonstrate again that there is nothing new under the sun.

De Quincey once styled Herodotus 'the Froissart of Antiquity,' but later admitted that he had done the earlier writer an injustice; for Froissart he declares to be 'little else than an historian, whereas Herodotus is the counterpart of some ideal Pandora, by the universality of his accomplishments.' And the English essayist proceeds to name some of the Greek historian's many excellences. His approximate accuracy in giving dimensions and distances in Egypt, notwithstanding the crudeness of his instruments of measurement, De Quincey considers 'all but marvellous'; and he warmly admires his description of that ancient land and its inhabitants. Judged as 'an exploratory traveller,' he continues, in an essay that has not yet ceased to be good reading, 'and as a naturalist, who had to break ground for the earliest entrenchments in these new functions of knowledge, we do not scruple to say that, *mutatis mutandis* and *concessis concedendis,* Herodotus has the separate qualifications of the two men whom we would select by preference as the most distinguished among Christian traveller-naturalists; he has the universality of the Prussian Humboldt, and he has the picturesque fidelity to nature of the English Dampier—of whom the last was a simple self-educated seaman, but strong-minded by nature, austerely accurate through his moral reverence for truth, and zealous in pursuit of knowledge, to an excess which raises him to a level with the noble Greek. Dampier, when in the last stage of exhaustion from a malignant dysentery, unable to stand upright, and surrounded by perils in a land of infidels, crawled on his hands and feet to verify some fact of natural history, under the blazing forenoon of the tropics; and Herodotus, having no motive but his own inexhaustible thirst of knowledge, embarked on a separate voyage, fraught with hardships, toward a chance of clearing up what seemed a difficulty of some importance in deducing the religious mythology of his country.'

To pass now to a Greek historian of the succeeding generation and of another dialect, even the monotonous details of stages and parasangs that used to make Xenophon's retreating Ten Thousand so tiresome a company of tired soldiers to our schoolboy minds, may come back in later life as not unpleasing bits of realism, acceptable for their very dulness, their rigid adherence to the hard facts of that stern struggle for a sight of the sea, with its cheering promise of home and friends. So, too, the Catalogue of Ships in the 'Iliad,' a passage of 266 lines that used to be skipped in the classroom as not grammatically instructive, contributes by its very monotony to complete one's mental image of those primitive galleys hastening in squadrons across the Ægæan and laden with warriors that are to do battle 'far on the ringing plains of windy Troy.' The description of the shield of Achilles is another bit of detail, tiresome probably to the learner, but afterward recognized as a necessary part of the poem. As Professor Butcher has well said, poetry was not for the Greeks, as it so often is for us, an escape from reality, a refuge from world-weariness; and he quotes Strabo's remark that 'to construct an empty teratology or tale of marvels on no basis of truth is not Homeric,' and that in both 'Iliad' and 'Odyssey' we have a transference of actual events to the domain of poetry.

A recent study of the 'Odyssey' by a French scholar, M. Victor Bérard, is said by the reviewers to contain some curious and convincing illustrations of Homer's accuracy as a geographer and of his practical acquaintance with the navigation of the Mediterranean, with its islands and shores, its winds and currents, and with all the habits and customs of the seafaring folk that bordered its eastern waters. Even the farthest reaches of the hero's wanderings cease not to be linked with reality. Mr. Butcher quotes from the Frenchman's work some striking instances of the close agreement in the 'Odyssey' between poetic fancy and prosaic reality of detail. In Book ii. ll. 212 ff., Telemachus asks the suitors for a ship and twenty men, that he may go to Sparta and sandy Pylus to inquire about his father. The request is refused; but Athene, in Mentor's guise, equips the expedition, and Telemachus sets sail with Mentor, the hour being approximately indicated by line 388, 'The sun set, and shadowy grew all the ways,' a formula occurring seven times in the

poem in connection with travel, and evidently denoting a late hour at night. Athene sent 'a favoring gale, a fresh wind from the northwest, singing over the wine-dark sea,' and early next morning Pylus is reached. If we consult the official 'Sailing Directions' of to-day, says Mr. Butcher, we shall find that land and sea breezes alternate in those Greek waters, the wind from the sea beginning to blow each morning about ten o'clock and keeping all vessels in harbor the rest of the day, but subsiding at sunset, and followed, after some hours of calm, by the land breeze. Hence Telemachus, leaving Ithaca about eleven at night, would have a favoring wind to waft him toward Pylus. The poet who described this voyage of Telemachus had a mariner's knowledge of that whereof he spake.

Another example from the same source. Book v. 295-6 pictures a tempest encountered by Odysseus after he had left Calypso's island and was approaching the Phæacian coast: 'Eurus and Notus clashed together, and stormy Zephyrus, and Boreas, born in the bright air, rolling onward a great wave.' Of these four winds — southeast, southwest, northwest, and northeast, respectively — the last-named, Boreas, finally prevailed, blowing continuously for two days and two nights, then falling and giving place to a 'windless calm' on the third morning. Again consulting the 'Sailing Directions,' we read, as quoted by Mr. Butcher: 'It frequently happens that winds from the N.E., N.W., and S.E. blow at the same time in different parts of the Adriatic. The wind called *Bora* is most to be feared and demands active and incessant watch. . . . . In summer it never lasts more than three days.' Thus, we are assured by M. Bérard, the storm that overtook Odysseus was no mere storm of literature, but a genuine Adriatic tempest. While Virgil's storms always rage three days, that is simply a part of his stock of poetic furniture. The author of the 'Odyssey' is minutely accurate in every detail; and the disturbance of the elements as described by him off the Phæacian coast furnishes an interesting bit of confirmation of the old tradition that Phæacia and the modern Corfu are one and the same.

That Greek literature should be distinguished by clearness, precision, minute attention to detail, is of course no more than one would expect from what is known of the Greek character and of the environment that helped to produce it. Under those bright blue skies, vagueness and mysticism were not at home. An insatiate love of knowledge, of facts as they actually are, marked the Greeks. This love of knowledge, says Plato in the Fourth Book of the 'Republic,' they had in as marked a degree as the Phœnicians and Egyptians had the love of money. To know was to the Greek mind an excellent thing, apart from all use, sordid or noble, of the knowledge acquired. One important department of learning, however, was strangely neglected. Eager as the people of Greece were to learn about distant lands and their inhabitants, they appear to have held it not worth while, or not in keeping with their national importance, to learn foreign languages. Herodotus in his travels evidently blundered along as best he could with only his mother-tongue in which to make known his wants and his queries. Like the unthinking and untaught person of our own time and country, the cultivated Greek seemed almost to assume without question that the words of his own language were the original and natural names of things. Epicurus, observes our authority already so freely quoted, felt no doubt, skeptical philosopher though he was, that the gods, if they spoke at all, spoke Greek; and even so acute a mind as Plato's fell a victim to fallacies that he would have easily avoided had he known the grammar of even one foreign tongue. But in one respect, and that a matter of language again, the love of detail and the striving for precision went so far as occasionally to try the patience of a modern reader of ancient Greek. The wealth and variety of modifying particles, designed to render impossible all defect in consecutiveness, to smooth over all abruptness of transition, contribute at times to perplexity, or at least to irritation and weariness, rather than to perfect clearness. Pray, exclaims the much-enduring reader, cannot a reasonable being draw an inference now and then without the officious assistance of an illative conjunction, or of two or three of them marvellously welded together, with crasis and elision and various euphonic changes of consonants and vowels? Yet over-scrupulous particularity is better than slovenly ambiguity, and an infiinite capacity for taking pains than careless disregard of small things.

The temptation is strong, even at the risk of perpetrating a few platitudes, to indulge in some closing reflections. A most excellent thing must one consider this Greek fondness for facts in all their details. There are times when the mind craves concrete realities large and small, as the raw material out of which mental tissue is formed, just as there are also moments when the longing is irresistible for the vague and mystical and dreamily suggestive. Preraphaelism no less than impressionism, Greek clarity no less than Hindu mysticism, has its appointed hour. It is well at times to feel strongly convinced that knowledge is good for its own sake. Between knowing and not knowing, who could hesitate in his choice? A *plus* is always infinitely preferable to a *zero* or a *minus*. More-

over, if the business of our lives be not the quest of truth, in all edifying forms and in larger and larger measure, and its worthy exemplification in daily conduct, what then is it? Enriched and fortified with large acquisitions of concrete facts and the ideal truths they symbolize, may not one meet the smiles and the frowns of fortune with like equanimity? Or, rather, to him who conforms himself to the facts can fortune wear any frowns? What, after all, is man but the sum of all he has inherited and all he has experienced and learned? And if he has but done his part toward making that sum total a considerable one, the better for him in the way of stability, virtue, contentment, usefulness, and countless other respects too obvious to need naming.

PERCY F. BICKNELL.

## *SHAKESPEARIAN DRAMA IN CHICAGO.*

It is almost ten years since the writer of this article published in THE DIAL a record of the Shakespearian performances at the Chicago theatres during a season which had appeared noteworthy for its classical productions.* In view of the charges of decadence so often urged against the contemporary stage, and the public taste for dramatic amusement, together with the alternating assertions—on the one hand that Shakespeare is no longer enjoyed and therefore seldom performed, on the other that such and such a season has been signalized by a revival of the classic drama beyond precedent, —in view of much discussion of these and kindred themes, it may be that a complete record of the Shakespearian plays produced in Chicago during the past ten years will have not only a passing interest, but prove of value as presenting facts bearing on the case.

By way of further comment, it may be said that while the Chicago stage is distinctly provincial as compared with that in New York, it is undoubtedly less affected by artificial conditions than is that of the metropolis. Chicago is near the centre of national life, and is perhaps as truly indicative of the rise and fall of dramatic values as any city in the country.

While it is not possible in this article to deal in detail with the characteristics of the ten seasons under review, attention is called to the first and last of the series, which appear to be the most notable of all. During the dramatic season of 1895-96, thirteen Shakespearian plays were presented: 'As You Like It,' 'Twelfth Night,' 'Two Gentlemen of Verona,' 'Midsummer Night's Dream,' 'Merchant of Venice,' 'Taming of the Shrew,' 'King Henry IV.,' 'Richard III.,' 'Julius Caesar,' 'Romeo and Juliet,' 'Macbeth,' 'Othello,' 'Hamlet.' There were two Richards, two Macbeths, two Violas, and two Rosalinds; three companies appeared in 'Taming of the Shrew,' two in 'Romeo and Juliet.' There were four Othellos, five Shylocks, and seven Hamlets. In September and October, Shakespeare was played for three weeks, Miss Rehan and Miss Marlowe appearing simultaneously during two weeks of the three. Again, in January and February, there were engagements covering three weeks: Mr. Whiteside, Mr. Skinner and Mr. Creston Clarke appearing in Shakespearian roles. During this period, 'Hamlet' was presented fourteen times, and twice the theatre-goer had his choice of two interpretations. In March there were thirteen performances, and in April sixteen. In every month of the season except November, Shakespeare was played in Chicago. The companies of eleven different artists appeared in these productions, and there were eighty-eight performances of these thirteen plays. Besides the players already named, Mr. Warde, Mr. James, Mr. Mantell, and Thomas Keene appeared; the younger Salvini essayed the characters of Othello and Hamlet; Sir Henry Irving was seen as Shylock and as Macbeth.

From the table given at the end of this article, it is evident that, taking into account both the number of performances and the number of plays presented, no subsequent season compares in interest with the one reviewed, until we reach that of 1904-5. This last season is so remarkable for its offerings in the Shakespearian drama that it is worth while to note the productions in detail. For the sake of clearness the various engagements are tabulated thus:

| *Plays.* | *Dates.* | *Players.* | *Performances.* | |
|---|---|---|---|---|
| 1 Romeo and Juliet | Sept. 19-24 | Sothern-Marlowe | 7 | |
| | Feb. 6-12 | Bush Temple | 12 | 19 |
| 2 Much Ado | Sept. 26-Oct. 1 | Sothern-Marlowe | 7 | |
| | Apr. 13, 14 | Ben Greet | 2 | 9 |
| 3 Hamlet | Oct. 3-8 | Sothern-Marlowe | 7 | |
| | Apr. 8, 20 | Ben Greet | 2 | |
| | May 16-22 | Mantell | 9 | 18 |
| 4 Taming of the Shrew (Katharine & Petruchio) | Jan. 23-28 | Rehan | 7 | |
| | Mar. 1, 2 | Blanche Bates | 2 | 9 |
| 5 Merchant of Venice | Jan. 23-Feb. 11 | Mansfield | 7 | |
| | Apr. 5, 15 | Ben Greet | 3 | 10 |
| 6 Richard III. | Jan. 24-Feb. 10 | Mansfield | 5 | |
| | Apr. 23-29 | Mantell | 9 | 14 |
| 7 Winter's Tale | Feb. 19-25 | Warde-Kidder | 9 | |
| | Apr. 17-29 | Viola Allen | 16 | 25 |
| 8 As You Like It | Apr. 12 | Ben Greet | 2 | |
| | May 8-15 | Bush Temple | 11 | 13 |
| 9 Twelfth Night | Apr. 3, 4, 15 | Ben Greet | 3 | 3 |
| 10 Two Gentlemen | Apr. 6, 7 | " " | 2 | 2 |
| 11 Comedy of Errors | Apr. 10, 11 | " " | 2 | 2 |
| 12 Othello | May 9-15 | Mantell | 9 | 9 |
| | | | 133 | 133 |

* 'Shakespeare in Chicago,' I.—THE DIAL, June 16, '96.
'Shakespeare in Chicago,' II.—THE DIAL, July 16, '97.
'The Passing Show.'—THE DIAL, July 1, '98.
'Plays and Players of a Season.'—THE DIAL, July 1, '99.

It will be seen that the record opens with the advent of Mr. Sothern and Miss Marlowe in an engagement of three weeks, during which they presented the three plays, 'Romeo and Juliet,' 'Much Ado,' and 'Hamlet,' giving seven performances of each play. It was not until the last of January that an opportunity was again given to see a Shakespearian drama on the Chicago stage; but the week of January 23 brought two stars into the field of vision, Mr. Mansfield appearing for two weeks alternating in the roles of 'Richard' and 'Shylock,' and Miss Rehan appearing for a single week in 'Taming of the Shrew.' Twelve performances of 'Romeo and Juliet' by the Bush Temple Stock Company are recorded in February, and we had during that same month the production of the 'Winter's Tale' by Mr. Warde and Miss Kidder. Very appropriately, April, the birth-month of the great dramatist, appears as the stellar month of the season. On April 3, Mr. Ben Greet began his notable engagement, of which the first two weeks were devoted to sixteen presentations of seven Shakespearian plays; these were 'Twelfth Night,' 'Merchant of Venice,' 'Two Gentlemen of Verona,' 'Comedy of Errors,' 'As You Like It,' 'Much Ado,' and 'Hamlet.' On the seventeenth of the month came Miss Viola Allen's appearance for sixteen performances in the 'Winter's Tale.' Meanwhile Mr. Mantell, during the last week in April, was presenting his interpretation of 'Richard III.' Inasmuch as Mr. Mantell's productions were given nine times in the week, we have for the month of April, 1905, the noteworthy record of forty-one performances of nine Shakespearian plays; except on April 1 and on the first three Sundays of the month, there were presentations every day. Mr. Mantell's engagement included a week's appearances in 'Othello' and another week's in 'Hamlet.' In May, also, the Bush Temple Company gave eleven performances of 'As You Like It.' It should be added that in March Miss Blanche Bates twice included 'Katharine and Petruchio' as one of the plays in a double bill. No account is here made of an open-air performance of 'As You Like It' by Mr. Greet's company in September at the Onwentsia Club. The 133 performances of these twelve plays certainly make the dramatic season of 1904-5 a very effective climax to this record of a decade. If now we were to include the engagement of Mr. Greet and his company during the summer season — eight performances of seven plays at the University of Chicago (July 12-22) and nineteen performances of six plays at Ravinia Park (July 24-Aug. 5) — we should have a truly remarkable record of 160 performances of fourteen plays.—'Midsummer Night's Dream' and 'The Tempest' being included in this supplementary list.

The writer does not care to pronounce any *dicta* upon the summary already given or upon that which follows. In the table appended, six down-town theatres are represented; they average, perhaps, eight performances a week, and the length of the regular season is about forty weeks. Upon this basis, any reader who is fond of figures may, if he wishes, produce some more or less edifying calculations. But here are the simple records of the Shakespearian productions in Chicago for the past ten years.

SHAKESPEARE IN CHICAGO: 1895–6—1904–5.*

| | 1895-96 | 1896-97 | 1897-98 | 1898-99 | 1899-00 | 1900-01 | 1901-02 | 1902-03 | 1903-04 | 1904-05 | Total |
|---|---|---|---|---|---|---|---|---|---|---|---|
| 1 Romeo and Juliet | 4 | 14 | 4 | 13 | 24 | .. | 25 | 20 | 14 | 19 | 137 |
| 2 Merchant of Venice | 11 | 5 | 4 | .. | 6 | 16 | 8 | 11 | 23 | 10 | 94 |
| 3 Hamlet | 26 | 6 | 4 | .. | .. | 21 | 3 | 13 | .. | 18 | 91 |
| 4 Richard III | 7 | 7 | 9 | .. | .. | 14 | 1 | .. | 14 | 14 | 66 |
| 5 Julius Cæsar | 2 | .. | 2 | .. | .. | .. | 10 | 40 | 5 | .. | 59 |
| 6 Taming of the Shrew | 8 | 1 | 12 | .. | .. | .. | .. | .. | 18 | 8 | 47 |
| 7 Othello | 8 | 1 | 3 | .. | .. | .. | 2 | 17 | 3 | 9 | 43 |
| 8 As You Like It | 2 | 3 | 2 | 1 | 12 | .. | 3 | .. | .. | 14 | 37 |
| 9 Henry V. | .. | .. | .. | .. | .. | 35 | .. | .. | .. | .. | 35 |
| 10 Winter's Tale | .. | .. | .. | .. | .. | .. | .. | .. | .. | 25 | 25 |
| 11 Macbeth | 6 | .. | 2 | 6 | 5 | .. | .. | .. | 4 | .. | 23 |
| 12 Twelfth Night | 2 | 2 | .. | .. | .. | .. | .. | .. | 16 | 3 | 23 |
| 13 Tempest | .. | 5 | .. | .. | .. | .. | .. | 18 | .. | .. | 23 |
| 14 Much Ado | .. | 5 | .. | .. | 1 | .. | .. | .. | .. | 9 | 15 |
| 15 Cymbeline | .. | 15 | .. | .. | .. | .. | .. | .. | .. | .. | 15 |
| 16 Comedy of Errors | .. | .. | 8 | .. | .. | .. | .. | .. | .. | 2 | 10 |
| 17 Antony and Cleopatra | .. | .. | .. | 8 | .. | .. | .. | .. | .. | .. | 8 |
| 18 Two Gentlemen | 4 | .. | .. | .. | .. | .. | .. | .. | .. | 2 | 6 |
| 19 Midsummer Night's Dr. | 5 | .. | .. | .. | .. | .. | .. | .. | .. | .. | 5 |
| 20 Henry IV. | 3 | 1 | .. | .. | .. | .. | .. | .. | .. | .. | 4 |
| 21 King Lear | .. | 3 | .. | .. | .. | .. | .. | .. | .. | .. | 3 |
| Totals | 88 | 68 | 50 | 28 | 48 | 86 | 52 | 119 | 97 | 133 | 769 |

* In the verification of dates and in the preparation of this table, I have had the assistance of Mr. A. P. Zetterberg.

W. E. Simonds.

## *COMMUNICATIONS.*

### A QUESTION OF 'EXEMPLARY MORALITY.'

(To the Editor of The Dial.)

In the issue of your journal for Sept. 16 I have read with some satisfaction the sympathetic notice of 'The Land of the Strenuous Life,' by the Abbé Klein. In the main, the criticism is gracious. The note of critical condescension, as might be expected, is not wanting.

Into the notice there has crept a biting allusion that must cut every Catholic reader to the quick. In no carping spirit do I challenge the following innuendo: 'The exemplary morality, too, that he [the Abbé Klein] delights to attribute to the restraining influence of the confessional might not be borne witness to by police court records.' No words could conceal the virus here hidden. No such dart could be hurled haphazard. Let me ask the reviewer, Do the police-court clerks keep a register of such criminals as are regularly at confession? Do they find on inquiry the fact that the confessional has failed

of restraining them? To what statistics did the reviewer have access in venturing the amazing opinion above quoted? Is it another fulfilment of 'I don't know the man, but I'd damn him at a venture?' THOMAS VINCENT SHANNON.

*St. Malachy's Rectory, Chicago, Oct. 5, 1905.*

[Father Shannon's courteous letter of remonstrance and inquiry is of unusual interest to the reviewer; for it is just such communications, coming so unexpectedly as they do, that are blessed to our use in enabling us in some small measure 'to see oursel's as ithers see us.' The 'virus' which our correspondent so clearly detects must be present, in however diluted a form, else he could not have discovered it; and the only thing for the infected patient to do is thankfully to apply the anti-toxine furnished by the timely letter. And now the reviewer begs leave to ask in return whether, on re-reading the offending passage, the remonstrant would still consider his questions, concerning police-court registers, quite as fair as they are difficult to answer. For the sake of clearness, let us add a comma and change the form of the relative pronoun in the objectionable sentence, thus,—'The exemplary morality, too, [of the Catholics,] which he delights to attribute to the restraining influence of the confessional, might not be borne witness to by the police-court records.' It was the alleged superiority of Catholic over Protestant morals, and not at all the efficacy of confession, that the reviewer ventured to call in question; and on this matter the police records might conceivably throw some light. Is it virulence in a critic to query whether those of a certain designated faith are morally superior to those of another? In conclusion, it may interest Father Shannon and other readers of THE DIAL to learn exactly what were the Abbé's words that aroused this discussion. He says, speaking of the Catholic Church: 'By her sacraments, especially by confession, she combats intemperance, lust, and other vices, with a strength that the most beautiful discourses of Protestant ministers can never equal.'—THE REVIEWER.]

## UNWORTHY READING FOR THE YOUNG.

(To the Editor of THE DIAL.)

May the little flurry over the question of proper and improper reading for the young be made the occasion for a word concerning one subtle but powerful influence in the undermining of public morality? I refer to the influence of a class of 'literature' not to be described as inflammatory, perhaps, but certainly as sensational; not debasing, but misleading; powerful, because it devotes genuine talent in narrative composition to the exposition of false ideals with an air of plausibility well calculated to deceive the reader of fair but untrained intelligence; and dangerous because it appeals primarily to readers too young and inexperienced to perceive and avoid the dangers of its quasi-teaching.

The 'literature' that I have especially in mind is in periodical form; not the cheapest 'yellow' kind, but that which appears in the garb of apparent respectability. To be more particular, I have in mind as I write a magazine, several consecutive numbers of which have recently by chance fallen into my hands,—numbers containing a 'college' serial story. Now, there is no more attractive setting for a story for boys than that afforded by school or college life; and there is none harder to handle with justice to subject, author, and reader. Report the life realistically, and the story becomes a dry account of daily study and recitation, with an occasional plum of adventure. Make it all football and fun, and the picture is false; every incident may have actually occurred to some person, but never could all of them fall within the range of one person's experience. This story—told graphically and in very decent English—makes a course in college look like a four years' cruise with a crew of pirate cut-throats.

A group of college students are unconsciously involved in a miserable web of intrigue, including two murders, one of them the mysterious stabbing of a student on the campus. The president of the college acts as little like a college president as the police chief and the coroner do. The students mob the police, and at the coroner's inquest two of them exchange knockdowns. The thing is untrue to college life—untrue, happily, to any life. Yet it is done cleverly enough,—with a cheap tinselled cleverness that makes it all the more dangerous. This magazine, and others like it, have a large circulation. Selling for a fairly high price, they of course go into homes where the thousands of boys who read them are of sufficient natural intelligence to make the most—or the worst—of their sensational suggestions.

*New York City, Oct. 8, 1905.* E. T. NELSON.

The latest issue to reach us of the 'The Publishers' Circular,' which covers very efficiently the affairs of the English book trade, is an 'Autumn Announcement Number,' containing full particulars of the forthcoming output of the English publishers. An absence of any scheme of classification makes the information unavailable for quick reference; but a casual glance through the list has revealed several items of considerable literary interest which do not appear in the announcements of any of the American publishers. Among these may be mentioned a new collected edition, in eight finely-printed volumes, of the complete works of William Ernest Henley; a two-volume 'Life of Charles Dickens, as revealed in his Writings,' by Mr. Percy Fitzgerald; a volume on 'Ideals and Realities in Russian Literature,' by Prince Kropotkin; the sixth and concluding volume, entitled 'Young Germany,' of George Brandes's 'Main Currents in Nineteenth Century Literature'; a collection of 'Essays on Mediæval Literature,' by Professor W. P. Ker; 'The Puzzle of Dickens's Last Plot,' by Mr. Andrew Lang; and a new edition of W. Cory's 'Ionica,' with a biographical introduction by Mr. Arthur C. Benson.

## The New Books.

### The Most Readable of the Ancients.*

A distinguished German philologist recently said that to find the best books of the past two decades one must consult not the Leipzig booksellers' catalogues but the reports of the excavations of the Egyptian Exploration societies. In a similar vein a pleased reviewer may hazard the paradox that the best English book of the year may well prove to be Mr. and Mrs. Fowler's most readable translation of the most readable of the ancients, Lucian.

The little Syrian barbarian, knocking about Asia minor in Median doublet, made of himself by the assimilation of good literature not merely a Greekling but a Greek; and verified again, five hundred years after it was uttered, Isocrates' boast that Atticism is not a racial inheritance, but a spiritual initiation.

The average college graduate knows Lucian chiefly, if not solely, as the author of those lively and much imitated skits, the 'Dialogues of the Dead' and the 'Dialogues of the Gods.' But even the general reader may learn how much more he was, from no more recondite sources than Froude's 'Short Studies,' Pater's 'Marius the Epicurean,' Mr. Lang's 'Letters to Dead Authors,' Renan's 'Marcus Aurelius,' and, last but not least, Professor Gildersleeve's witty character-sketch and the brilliant introduction to Miss Emily James Smith's 'Selections.'

Beginning as a perhaps briefless barrister and itinerant extension lecturer in the flamboyant conceited manner of the so-called new Sophistic or revived Atticism of the second century, his maturing taste gradually outgrew his tolerance of the pettiness of chicane and the trivialities of the schools. It amuses him to represent this process of growth as a conversion — a putting away of his old mistress Rhetoric, who had raised him to affluence, and a taking up with a new saucy companion, Dialogus the son of Philosophy; and commentators have taken his allusions to it as seriously as the coming New Zealander will take Matthew Arnold's account of the affecting circumstances attending his own conversion from Philistinism.

Taking his *motifs* now from the wildest flights of Aristophanic imagination, now from the character studies and nicely discriminated types of the new comedy, now from the racy prose and poetry jumble of the cynical Menippean satire, Lucian's lively genius compounded from these elements, and the prose of Plato, Herodotus, and Demosthenes, perhaps the only literary style thus artificially acquired that seems the native and natural expression of the writer's thought, and not a mere *pastiche*. The classicism of his manner heightens by piquant contrast the effect of the realism of his matter. For, once master of his instrument of expression, he employed it chiefly on the one theme in which originality was still possible for a Greek writer — the portrayal and satire of the motley medley presented by the Greco-Roman empire at the culmination of its picturesqueness in the century that preceded its decline and fall. The opportunity for which Flaubert yearned and which Pater tried to recapture was his, and admirable was the use he made of it.

It is from Lucian that we really get to know the world of Plutarch and Dio and Marcus Aurelius, of Herodes Atticus, Aulus Gellius, and Fronto, of Justin, Minucius Felix, Athenagoras and Celcus, of Apollonius of Tyana and Alexander of Abonoteichos. The fume, the din, the opulence of the world's capital, the splendors and miseries of the life of the Greek literary hanger-on in a great Roman house, the academic peace and still air of delightful studies of Athens, the literary coteries, author's readings, and second-century clubs of every provincial centre of culture from Ephesus to Pella and Marseilles, the establishment of a new Zion and institute of divine healing in Paphlagonia, the misguided Christians who do not fear death because they believe their souls immortal and are so easily duped because they esteem all men brothers, the philosophic side-shows and congresses of religion that fill the midway from Elis to the Olympic Games; gorgeous dinners of the smart set at Rome, wedding suppers and banquets of philosophers terminating in the extinction of the lights and the intervention of the watch; a slanging match between an agnostic and a Stoic philosopher in the Painted Porch; Thessalian witches practising weird incantations on the unwary traveller in remote wayside inns; fanatic fakirs purging this mortal dross by burning themselves alive in the presence of gaping admirers; great Roman dames setting out for their summer villas with ladies' maids, curled dancing-masters, pet puppies and bearded Greek philosophers in their train; the cynic in begging friars' garb howling his contempt for the vanity of the world; the stately Platonist Ion who sees further into the theory of ideas than any living man, and whose presence in purple robe at a social function is as the Epiphany of a god,—such are some of the scenes and types portrayed in vivid panorama, a few of the facets of the ever-shifting kaleidoscope.

Lucian, however, is more than an incomparable show-master. He knows the inner intel-

* The Works of Lucian of Samosata. Translated by H. W. and F. G. Fowler. In four volumes. New York: Oxford University Press.

lectual and moral life of his time, can make every type of Greek and Roman, of philosopher, charlatan, visionary, professor and student, not only appear and speak, but think in character. And so it comes that he has a meaning if not a message for us. The century which he depicts so vividly bears a startling resemblance to the age of Comtism, Mormonism, Darwinism, Christian Science, and the religion of humanity, — the age of the Parliament of Religions and the Society for Psychical Research. The conquest of the globe by modern science and industrialism was lacking. But the superposition of the Pax Romana and the white highways of the Roman legions on the crazy-quilt of nations, from the Euphrates to the Tyne, was a virtual equivalent in its effect on the imagination of the man in the street. Then, as now, a thin veneer of cosmopolitan culture imperfectly protected an educated class 'dizzy with indigestion' of unassimilated philosophies, from the infatuations of a populace distracted by the pretensions of nascent and moribund religions and bewildered by the conflicting traditions of juxtaposed but unmingling peoples. Lucian's types, of which he fully perceives the typical significance, are so astonishingly pertinent and up to date that the interpreter lies under the suspicion of interpolating modern touches for effect. The rise of the religion of Alexander the false prophet—of Abonoteichos, the conversation on Phantasms of the Living in the sick chamber of old Eucrates in which dignified professors of philosophy vie with one another in the encouragement of the recrudescence of wonder, the epistle to an illiterate book-fancier, the account of the career of the fakir Peregrine, could easily be adapted with slight changes of local color to the latitude of Chicago, New York, Cambridge, or Oxford.

As offsets to all Lucian's wit and cleverness, it is customary to urge the monotony of his 'everlasting no,' the levity of his scepticism, the shallowness of the unsympathetic psychology that makes no allowance for the possible sincerity of Sludge the medium. Much could be said in defense or attenuation, did space permit. It is perfectly idle for men who 'do things,' and not infrequently do them wrong, to attempt to suppress negative and satirical criticism, whether in Lucian, Matthew Arnold, or the New York 'Evening Post.' Construction and affirmation may be two-thirds or three-fourths of life, and may be the pleasanter task. But a good fraction remains for the indispensable business of obstruction, destruction, and negation. Without it, hot-headed bunglers and cold-blooded speculators on the folly and weakness of humanity would have the world all their own way. A man is not disposed of by the cavil that his work was essentially negative and destructive. The question is, was the work well done? Lucian's genius and the conditions of his time called him to the task of negative satire. Sophocles was more fortunate, and was born to a happier spiritual inheritance. But Lucian acted magnificently his part, and there all the honor lies.

As for his levity, if we 'clear our minds of cant' (whether with small c or large K) we shall have to acknowledge that Lucian's attitude more nearly resembles the habitual temper of the intellectual leaders of our own time than does the cosmic emotion and the pathological introspection of Marcus Aurelius, which in their exalted moods they celebrate as the absolute religion. The fact that the Hermotimus is eminently readable does not prevent it from being one of the most conclusive statements ever made of man's incapacity for absolute metaphysics. Lucian's levity towards the Stoicism and Platonism of his time is precisely on a par with the 'shallowness' of modern critics who refuse to take seriously the neo-Hegelian and neo-Kantian survivals and revivals of to-day. His superficiality is that of Anatole France, of Le Maître, of Scherer, and of Renan, who justly pronounces him not only the most charming but the most solid intelligence of his age.

Lucian is now definitively added to English literature, and the English reader may seek the decision of these controversies for himself,— or, what is perhaps better, merely read him 'for human pleasure.' The translation is admirably executed in the freer manner of Jowett's Plato, as opposed to the slightly archaic vocabulary and decalcomaniac fidelity of Munro's Lucretius, Myers's Pindar, and Lang, Leaf, and Myers's Iliad. The Greek periods are broken up into short crisp sentences. The fair general meaning rather than the precise verbal turn of the original is reproduced. And the whole reads as an English original rather than as a translation. Whatever the hazards of this method in the case of Plato, where great issues may hinge on the precise connotation of a word, and a caprice of Jowett's pen create the legend of 'Plato's golden rule,' it is certainly the best way to render the delightful but slightly tautologous fluency of Lucian. In the application of it, the present translators are apparently guided by a nicer sense of the true values of the Greek than Jowett possessed — or exercised. In spite of the liberties they allow themselves, it is rarely that a point is missed or a false note struck. Idiom is rendered by idiom, proverb by proverb, and literary allusions, quotations, and technicalities of law, philosophy, or art are neatly turned by apt analogues. They sound every note in Lucian's compass, from the mock-

heroic serio-satiric eloquence of the Nigrinus, the angry contempt of the False Prophet and the Death of Peregrine, the inexhaustible inventive and imaginative verve of that 'Midsummer Night's Dream,' the 'True History,' to the solemn trifling of the Fly — an appreciation, the great case of Sigma *vs.* Tau, and the demonstration by Socratic induction in the 'Parasite' that dining out is better than dining. They have even achieved the *tour de force* of making intelligible to the English reader such curiosities as the 'Purist Purized' and 'Lexiphanes' or 'The Phrase Monger.' It is a pity that they have omitted, presumably from deference to what scornful Germans call the unaccountable English prudery, that delicious parody of Herodotus, the treatise 'On the Syrian Goddess.'

PAUL SHOREY.

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## LORD BYRON SELF-REVEALED.*

Whatever one's individual judgment may be concerning Lord Byron, there is no blinking the fact that no poet was ever in his own lifetime so swiftly, so tremendously popular. And not only in his own country, but throughout the world: for the first time an English poet attracted a contemporary European audience, for the first time France and Germany and Italy recognized the literature of England. But also there is no blinking the other fact that when the centenary of this idol of his times came around (1888) his reputation had faded to such a degree that scarcely any note was taken of it, and his poetry seemed to have sunk into that 'half-life' which, in sincerity or not, he had himself prophesied for it.

The Day of Judgment set by Matthew Arnold has now come, yet who recognizes the fulfillment of the critic's prophesy: 'When the year 1900 is turned, and our nation comes to recall her poetic glories in the century which has then just ended, the first names with her will be these — Wordsworth and Byron.' From time to time, indeed, a Byron revival has seemed imminent, and even has been loudly proclaimed. It was looked for last year, with the completion of John Murray's definitive edition in thirteen volumes, which had been several years in the making; while at the same time the late W. E. Henley was preparing a rival edition for Mr. Heinemann. There has just been published a complete edition of Byron's poems and dramas in the scholarly 'Cambridge' series edited by Mr. Bliss Perry; and now we have a book called 'Confessions of Lord Byron,' containing no new matter, but consisting of classified excerpts from his letters and journals, taken from the voluminous Murray edition.

Although it cannot be said that any or all of these books have created the expected 'Byron revival,' yet they do furnish the material for a better understanding of a very contradictory character as a man, and incidentally some explanation of the vicissitudes of his reputation as a poet. The editor of these 'Confessions' is Mr. W. A. Lewis Bettany. The fact that he has previously edited in similar fashion the 'Table-Talk' of Dr. Johnson plainly serves to account for the somewhat surprising subject of his introduction, 'On Byron's Obligation to Johnson' — an obligation which, after all, is too casual to receive the prominence here given to it. The selections are classified under six heads, and deal with Byron's reflections on himself, on contemporary English poets, on his friends; also with his religious views, his opinions concerning the drama, and the literary life in general. Arranged chronologically, and covering a period of over twenty years, they serve also to show the changes of mental attitude which the progress of the years developed in Byron, as they do in all men of thought and experience. Alas that these revelations of his most intimate opinions estrange rather than endear us to the man! Gladly would we feel toward Byron as we do toward Shelley, Scott, and Leigh Hunt, and love the man even as we admire the poet. On the contrary, we are impressed by his essential unlovableness. Before he had reached the age of twenty, he wrote:

> 'Nature stampt me in the Die of Indifference. I consider myself as destined never to be happy, although in some instances fortunate. I am an isolated Being on the Earth, without a Tie to attach me to life, except a few School-fellows, and a *score of females.* Let me but "hear my fame on the winds," and the song of the Bards in my Norman house, I ask no more, and don't expect so much. Of Religion I know nothing, at least in its *favour.* We have *fools* in all sects and Imposters in most. . . I am surrounded here by parsons and methodists, but, as you will see, not infected with the mania. I have lived a *Deist;* what I shall die I know not; however, come what may, *ridens moriar.*'

That Byron had a most injudicious mother, is beyond question; that her ungovernable temper, cruel taunts, and unsympathetic attitude toward the physical deformity of her brilliant offspring, embittered his whole life is also doubtless true. Yet withal she had a fierce and spasmodic affection for him which ought to have shielded her from his habitual reference to her as 'Clytemnestra,' or from such a letter as this, written after months of separation and from a far-distant land:

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* THE CONFESSIONS OF LORD BYRON. Arranged by W. A. Lewis Bettany. London: John Murray. Imported by Charles Scribner's Sons, New York.

'I trust you like Newstead and agree with your neighbors; but you know *you* are a *vixen*—is not that a dutiful appellation? Pray, take care of my books and several boxes of papers in the hands of Joseph; and pray leave me a few bottles of champagne to drink, for I am very thirsty;—but I do not insist on the last article without you like it. I suppose you have your house full of silly women, prating scandalous things.'

The only relative that Byron ever really loved was his half-sister Augusta. In his letters to her, or in the journal which he kept for her during his foreign travels, he is to be seen at his gentlest and best, although seldom even there free from his gloomy and continual self-consciousness. After a tour of thirteen days among the Swiss Alps, he writes:

'I am a lover of Nature and an admirer of Beauty. I can bear fatigue and welcome privation, and have seen some of the noblest views in the world. But in all this—the recollections of bitterness, and more especially of recent and more home desolation which must accompany me through life, have preyed upon me here; and neither the music of the Shepherd, the crashing of the Avalanche, nor the torrent, the mountain, the Glacier, the Forest, nor the Cloud have for one moment lightened the weight upon my heart, nor enabled me to lose my own wretched identity in the majesty, and the power and the Glory, around above and beneath me. I am past reproaches; and there is a time for all things. . . . . *To* you, dearest Augusta I send and *for* you I have kept this record of what I have seen and felt. Love me, as you are beloved by me.'

Another fact which must always weigh against Byron is his *falseness*. He was absolutely without loyalty, either in love or friendship. Professing great attachment to Shelley, he yet listened to damaging stories which he knew to be untrue and then failed to fulfill his promise to exhibit the evidence which would have fully exculpated the accused. Byron, and Byron only, had it in his power to reverse one of the most cruel of all charges against Shelley; yet the letter which would have accomplished this, which he had promised to deliver and was under every obligation of honor to deliver, was found still among his papers after his death. He was false also to Leigh Hunt in the matter of 'The Liberal,' although later he made some show of generosity. The 'Confessions' show other, though less flagrant instances; in one letter there is an acknowledgement of his own limitations in loyalty.

'As to friendship, it is a propensity in which my genius is very limited. I do not know the *male* human being, except Lord Clare, the friend of my infancy, for whom I feel anything that deserves the name. All of my others are men-of-the-world friendships. I did not feel it even for Shelley, however much I admired and esteemed him; so that you see not even vanity could bribe me into it, for, of all men, Shelley thought highest of my talents,—and perhaps of my disposition.'

Byron's delight in posing, in giving a theatrical air to everything he said or did, captivated his contemporaries. It threw a certain glamour over his personality, which shows up a bit dingy under our modern electric light. He loves to tell that his 'Lara' was written 'while undressing after coming home from balls and masquerades in the year of revelry 1814'; he protested that he liked *living* romances better than writing them, and that he preferred the society of gentlemen to that of literary men; he indulged in alternate abstinence and voracity in the use of food and drink; he professed an indifference verging on hostility to some things which commonly delight mankind, such as music and pictures. Of his love affairs he is never tired of making scenes and sensations. Writing in maturity of his first love affair (at the age of eight) he says:

'My misery, my love for that girl, were so violent that I sometimes doubt if I have ever been really attached since. Be that as it may, hearing of her marriage several years after was like a thunder-stroke—it nearly choked me—to the horror of my mother and the astonishment and almost incredulity of everybody.'

His first dash into poetry was with his second love-affair—at the age of twelve.

On the principal question, why Byron's poetry fails to please to-day as it pleased our grandfathers and grandmothers, we do not get much light, nor could it be expected, from this book of 'Confessions.' The answer is to be sought rather in a consideration of a somewhat new demand now made upon poetry, as a revelation of truth and a spiritual and moral insight. But on the secondary question, why even when admired as poet he is still not beloved as man, there is much illumination. The answer is,—because he was personally self-absorbed and untender, because he was false as a friend, and because the theatrical air which was so taking in his time now fails to charm a more practical and more cynical age.

ANNA B. MCMAHAN.

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## THE FRENCH AND ENGLISH IN AMERICA.*

The sixth and seventh volumes of 'The American Nation' series cover the period from the accession of William and Mary to the Peace of Paris. The editor of the coöperative history of which these volumes form a part deserves congratulation upon the success with which the process of 'linking,' which here is so very necessary, has been carried out. Considered separately, either volume would

* THE AMERICAN NATION: A History. Edited by Albert Bushnell Hart. Vol. VI., Provincial America, by Evarts B. Greene. Vol. VII., France in America, by Reuben Gold Thwaites. Illustrated. New York: Harper & Brothers.

seem incomplete. Professor Greene's 'Provincial America,' for example, tells us of the first two wars between France and England; while King George's War and the French and Indian War form the theme of 'France in America,' by Dr. R. G. Thwaites. The division has been skilfully accomplished; and repetition, which might have marred the endeavor, has been reduced to the lowest terms.

As we have suggested, that which most of all connects the two books is the theme of military and political history. We have long since ceased to look upon these wars between the French and the English as separate unrelated events, or as merely a part of American history. Instead, we recognize in them but phases of a world-struggle between the two great civilizations of Western Europe, between Roman Catholic France and Protestant England. Sir John Seeley has shown us that the preparation for them begins not with Louis XIV. and William III., but with Queen Elizabeth and Oliver Cromwell — monarchs who made the self-reliant, unattached, Protestant, maritime, commercial England. Henceforth, then, we demand that whoever shall write of these events shall do so in a large spirit, with something of the dash and vigor of the events themselves. This may be said of Professor Greene's account; but more especially is it true of Professor Thwaites's, as he recounts to us the thrilling story of the Siege of Louisburg, of Washington's expedition to the Ohio country, of Braddock's failure, and, finally, of the duel between Montcalm and Wolfe.

When we turn from the tie of military history which binds these books together, to the characteristics which give to each its individuality, our task becomes harder. By far the larger part of 'Provincial America' deals not with war, but with the constitutional and social history of the Colonies in the first half of the eighteenth century. Thus we have a continuation of Professor Andrews's 'Colonial Self-government.' But there is this difference between the problems which faced Professor Andrews and these which Professor Greene has met: the earlier period is one which has been worked over and over. Doyle, for example, carried his work through the seventeenth century; and so, in a different way, did John Fiske. The Revolutionary period, likewise, has been well handled; but the interval which separates this from the seventeenth century has by many writers been slurred over. Monographs have been written in great numbers — though even more are needed, we think—but there has been a distinct lack of some constructive work to organize this scattered information. This labor Professor Greene has attempted; and, anticipating criticism by his remark that 'It is hardly possible even now to write a history which can be called in any sense definitive; certainly no such claim is made for the present work,' he has given us a helpful and suggestive book.

The opening chapter presents a very satisfactory *résumé* of the conditions at the time of the Revolution of 1689; with due attention to the racial elements, religious differences, and economic occupations which made up American life. In contrast with the older policy, which was to leave to private hands responsibility for both economic and governmental administration, and to permit a larger number of small governments with little or no parliamentary control, the new policy in the latter days of the Stuarts was to substitute royal provinces for parliamentary, and where possible for the elective or corporate system; to consolidate wherever occasion offered, and to deny representation to the inhabitants. The Great Revolution in England and the subsequent disturbances in America, together with the outbreak of war with France, led to a compromise by which representation was everywhere allowed, and consolidation was reduced to the union of several colonies under the same governor. The change from the other forms to the royal province was, however, put into effect by the new government, so that by 1691 no less than five of the twelve colonies had been modelled after this type.

The dissatisfaction of all concerned with the ensuing state of things led to further regulation by the government, and now, more especially by Parliament. The Navigation Act of 1696 and other legislation resulted. This legislation was not limited merely to commerce, but included the Piracy Act of 1700, the Currency Act of 1707, and the Post Office Act of 1710. Moreover, besides this lawmaking, the organs of administration were improved by the establishment of the New Board of Trade, by increasing the supervision of colonial legislation, by strengthening judicial control, by insisting on the right of appeal to the Privy Council in England, and finally by direct attack on the colonial charters. On the other hand, colonial dissatisfaction expressed itself in vigorous resistance, and resulted in the substitution of a uniformity in the opposition of colonial assemblies to the governors which was entirely lacking in the earlier period. Influenced by the course of politics abroad, paying close regard to such acts as the Habeas Corpus and the Toleration Act, always willing to learn a lesson from the now nearly autonomous corporations to the East, all the English colonies, no matter what their form, tended toward constitutional government and democracy.

Following this is an interesting and fair-minded chapter upon the ecclesiastical relations between Puritans and Anglicans, 1689-1714. Next come the chapters on the French wars, to which reference was made above. As these possess less distinction than the other parts of the work, we proceed at once to the latter half of the book, in which are discussed imperial policy and administration to 1742 and provincial politics throughout the same period, provincial leaders, immigration and expansion, the founding of Georgia, and provincial industry, commerce, and culture.

In this part of the work the results seem to us less satisfactory. Undoubtedly this is due in large measure to the necessity for compression and to the confused nature of the events and circumstances which are chronicled. But we feel also that Professor Greene does not show that intimate acquaintance with the sources which is evident in his treatment of the earlier period. Did space permit, this criticism might be elaborated at length; but we are forced to mention only a very few points. First, there is no satisfactory reference to the constitutional experiences of any other English colonies than those on the coast: whereas much may be learned, by comparison, from the history of Jamaica, for example. The handling of internal affairs in New England seems somewhat disjointed; and the picture of New England life and thought is not as clear as one would like. No one could gather from Professor Greene's account an accurate idea of the circumstances which preceded the Great Awakening (p. 321).

Again, though this relates to the earlier chapters, the account of politics in Pennsylvania leaves practically untouched the interesting constitutional experiments of that colony, and does not mention the formation in 1702, by the lower countries on the Delaware, of a separate assembly. In the southern colonies where the colonial archives remain largely unprinted, Professor Greene's treatment is still less satisfactory. In Maryland, notwithstanding Dr. Steiner's exhaustive monograph, we have no adequate account of the restoration of the Proprietary Government. Nothing is said about the influence of German immigration into this colony, although it was very largely this which drew Maryland away from the southern colonies and made her a farming as well as a planting state. Reference is made to the improvement of tobacco in Maryland by the inspection law of 1747, but nothing is said of the similar conditions in Virginia or of the inspection laws beginning in 1730 which served as a model to the Marylanders. Finally, the interesting connection between this legislation and the mercantile system of Great Britain is left entirely unclear.

These seem to us to constitute some weaknesses in the latter part of 'Provincial America.' On the other hand, Professor Greene has given us an excellent sketch of Georgia, has described satisfactorily Walpole's *régime* and the Molasses Act, has recognized the individuality of some colonial leaders whose names usually have been allowed to pass unnoticed, and, above all, has blazed the way into a difficult field, making it much easier for future writers to follow him. Surely, we owe him thanks.

While Professor Greene has dealt with a limited period of time and a widely scattered number of topics, Dr. Thwaites's work covers nearly three centuries and has a unity determined by the events themselves. *Facile princeps* among the American writers of this generation who have made the French colonization of America their field of study, Dr. Thwaites in this volume sums up the results of many years devoted to the special investigation of his subject. Again in contrast with the dearth of constructive work upon English America, the twelve volumes of Parkman have told the story of New France, and the *magni nominis umbra* still abides. But many years have passed since Parkman wrote, and it is, indeed, well to have Professor Thwaites recapitulate the results of recent criticism and fresher scholarship.

As we have suggested at the beginning of this review, the struggles known as King George's War and the French and Indian War form the central theme of this volume. These ten chapters make up more than half the book, and constitute an account of this famous duel which will not soon be superseded. There is appended a short chapter upon Spanish rule in Louisiana, from 1762 to 1803. Thus barely one hundred pages are left for the whole period before 1740. The author begins at the very beginning, and describes to us the processes which built up New France, the Acadian frontier, and Louisiana. This story of foundations is unfortunately compressed, and much detail — we might say almost all detail — is omitted. The narrative of Coligny's attempts at colonization in the South is dismissed in a few lines, and one has to turn back to Professor Bourne's 'Spain in America' for the full account. The structure of the trading companies is scantily treated. The name of Colbert does not appear in the Index, nor an account of his nursing of Canada, between 1664 and 1683, in the text. Again, hardly enough is said of the settlement and develop-

ment of the French West Indies. On the other hand, a spirited narrative describes the exploits of La Salle and Tonty, of Iberville and Bienville. We are made to see how Fleuri and Walpole both wished peace but were driven to war by the Spanish interest, how Vernon failed at Cartagena, and how Anson won a brilliant name by his exploits in the Pacific. We then come again to the war period, and by the comparison are led once more to wish that Dr. Thwaites had been able to give as full treatment to the earlier part of his work.

In closing, we wish to lay special emphasis upon two excellent characteristics of this work. The first is the wealth of geographical knowledge which is exhibited both in the text and in the excellent maps. The second is the spirit of wise, unprejudiced sympathy which pervades the work, and which is nowhere better displayed than in the chapter on 'The People of New France.' Here, sharply criticising the mistaken autocratic rule of France, through governor, intendant, and bishop, the lack of any self government, and the reign of graft which corrupted the whole official system, Dr. Thwaites stops to pay a merited tribute to the clergy, the Jesuits, Recollects, Sulpicians, and Capuchiens. 'It is not necessary to be a Catholic, nor is it essential that from the standpoint of the twentieth century we should endorse the wisdom of its every act in the eighteenth, most profoundly to admire the work of the Church of Rome both among whites and savages in New France. American history would lose much of its welcome color were there blotted from its pages the picturesque and often thrilling story of the Curés and friars of Canada in the French régime.'

St. George L. Sioussat.

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## Ivory Carvings, Old and New.*

Although the ivory carvings which have come down to our day from ancient times have engaged the attention of numerous critics and archæologists for more than two centuries, the voluminous literature which has grown up about them is for the most part made up of monographs on special objects, or classes of objects, and critical papers concerning them. The first compendious account in any language of the progress of ivory carving throughout the world's history is furnished by Mr. Alfred Maskell in his treatise on 'Ivories,' published in the 'Connoisseur's Library,' a series of art books now appearing under the general editorship of Mr. Cyril Davenport of the British Museum. A high standard of excellence is set in this book; it cannot fail to take rank at once as the authoritative work upon the subject of which it treats.

The field covered by Mr. Maskell is a wide one, — too wide, in fact, to be treated with equal thoroughness throughout by any one person. Nevertheless, the shortcomings of his book are surprisingly few, and are trivial when weighed against the very obvious merits. Aside from a few points that are open to difference of opinion, the chief thing that might perhaps be criticised is the scope of the work itself. Such criticism, however, is disarmed by the pains which the author has taken to obviate, as far as he might, the tendency to incompleteness of view arising from the limitation of his theme. Considering the closeness of the relation of artwork in ivory to other branches of glyptic art, — if, indeed, mere difference in material (as, for example, that between ivory and wood) can be said to constitute a separate branch, — a treatise devoted exclusively to ivories would of necessity seem to involve a partial and insufficient presentation of the subject. Nor does the difficulty end here. True connoisseurship calls for comprehensive knowledge, including in its purview all things whatsoever which in any way throw light upon the objects under consideration. This appears to be well understood by Mr. Maskell, as his frequent references to cognate works in various fields attest. The management of this side of his topic was not the least difficult part of his task. Manifestly, he could touch but cursorily upon anything lying outside his immediate subject; else not one volume, but many volumes, would have been required. What was necessary was to indicate sufficiently that his survey is inclusive, and that the opinions expressed rest upon a far wider foundation than the study, however intimate, of ivories alone, or even chiefly, could give. For ivory carving is only a phase; it is not a thing of itself apart. It does not even call for much technical knowledge not possessed by the carvers of other materials. Yet, partly as the result of chance, it occupies a place of importance in the history of art, of which, in a way, it furnishes a sort of epitome; almost the only existing remains of European art work during some of the early centuries of the Christian era being ivory sculptures.

It is but natural that the author's predilection for ivories should lead him to hold a somewhat exaggerated notion of their intrinsic beauty. 'Ivory would seem to be a medium,' he says, 'in which the refined taste of the great sculptors of Greece must have delighted.' Despite the use of ivory in chryselephantine

* Ivories. By Alfred Maskell, F.S.A. Illustrated. (The Connoisseur's Library.) New York: G. P. Putnam's Sons.

statues by Phidias and Praxiteles, of which history speaks, this statement can be accepted in a limited sense only. That ivory is a beautiful substance, cannot be gainsaid; yet artists and art-lovers capable of appreciating the finer qualities in works of art find it as a material too pretty. It lends itself to delicacy and refinement of a certain sort, but not readily to the dignity and strength that noble works must have. That the Greek sculptors should have failed to perceive this, is beyond the bounds of probability. By the Japanese, the essential weakness of works carved from ivory is well understood. Neither vigor of conception nor *tour de force* in execution can quite do away with the prettiness. Effects far more bold and rugged can be got from wood. The ease with which minute detail can be carved in ivory is also a pitfall. And so, in spite of their undeniable beauty, the works of the post-renaissance ivory sculptors, with rare exceptions, fail to yield quite the same degree of æsthetic pleasure as do the comparatively crude and *naïve* performances of their fellow-craftsmen of the dark ages. No doubt, much of the *cachet* of the earlier works is due to a finer and truer sense of composition; but apart from this, their directness and simplicity give them a distinction rarely achieved by the more elaborate works of modern times.

The book opens with an interesting and instructive introductory chapter. This is followed by one on prehistoric ivories. Here the author, in his desire to be comprehensive, strays, it would seem, somewhat beyond bounds, and into a field that he has not thoroughly explored. The pieces of bone with drawings upon them, said to have been found in ancient cave-dwellings, may perhaps be classed as ivories, but not as ivory sculptures. As to the piece of a reindeer's antler carved to represent the head and shoulders of an ibex, which is figured on plate I, it is so far beyond any well attested accomplishment of barbaric man that it is impossible not to wonder at the author's credulity in accepting it as genuine; more especially as he refers, further on, to the fact that 'there has been a not inconsiderable output of spurious things of the kind which profess to have been discovered . . . . in the caves of the Dordogne,' to which locality this piece is attributed. The author is on surer ground in the next chapter, which deals with ivories from the ruins of Nineveh and from ancient Egypt. Many of these have been so changed in their outward appearance as to be unrecognizable as ivory by the untrained observer. Some pieces, we are told, 'are hardly to be distinguished from ebony; others resemble basalt, slate, fossilized wood, sandstone, wax, or even possess almost the iridescence of opal.' Still others resemble turquoise so closely as to require a chemical test to determine their true character.

Each of the nineteen chapters of this book might well claim the attention of the reviewer were space available for such extended comment. One of the most important is that devoted to the so-called consular diptychs. When formed of two leaves, the wax-covered writing-tablets in common use in Europe until modern times were termed *diptychs*. The back of each leaf was 'slightly hollowed out, leaving a raised margin to hold a very thin layer of wax, the surface of which was colored, usually black or green, so that the letters scratched upon it with the metallic style might appear white and be easily legible.' For several centuries such tablets specially made to order from the finest ivory obtainable, and often elaborately carved and sometimes otherwise embellished, were frequently used by the Roman Consuls, upon their accession to that exalted rank, for presentation to other high dignitaries. The few leaves of these consular diptychs that have survived until our day are all in public collections, where they are highly treasured. In what he has to say about these and the closely-related early Christian and Byzantine ivories, as also about reliquaries, crucifixes, pastoral staves, bishops chairs, and other ecclesiastical accessories, Mr. Maskell writes with the authority of a scholar conversant with all the ramifications of his subject. He is equally at home in discussing the ivory-worker's art as practiced in Europe in modern times, and its application to chessmen, draughtsmen, furniture, musical instruments, weapons, and various other things. A large number of the more important pieces in European collections are described in some detail.

When he turns to the Orient, the author's information is not so wide, nor is so much of it at first-hand. The chapter on China and Japan, though it contains no serious errors, is the weakest in the book. It is chiefly taken up with netsukes, concerning which he admits that in the opinion of many connoisseurs (and of all Japanese, though he does not say so) the wooden ones are best; but 'there are considerations,' he thinks, which, 'other things being equal,' ought to make us prefer the ivory ones! Of the okimono of recent years, though some of them are of rare merit, he has nothing to say, except that the finest ones are 'quite modern.' His orthography of Japanese names is not impeccable. The occurrence of 'Shintu' and 'Shintuism' on the same page with Shinto, the correct form, is a blunder that is especially noticeable because the book is unusually free from such mistakes.

The range and variety of the information

scattered throughout the book is very great. One item which should perhaps be noted here is the extent of the importation of ivory into Europe. In 1900 it represented no less than 30,000 slain elephants. For billiard-balls alone, the London dealers require tusks from 5,000 elephants annually. The wonder is that the supply has not long ago given out entirely. Collectors and students will appreciate the chapter on forgeries, coloring and staining, artificial ivory, and other matters of interest. The book is made serviceable by an ample index, a bibliography, lists of ivories, with a table giving their origin, date, dimensions, and present ownership, and also by the very full and excellent illustrations for which the collotype process has been used with most satisfying results. A minor defect is the omission in the text of references to the plates. This is unfortunate, since it makes it troublesome for the reader to collate the descriptions of objects with the representations of them that are given. And it is made more aggravating by wrong attributions to the plates in the list of ivories intended to supply the deficiency. For instance, wherever an object is said to be illustrated on plate VII., it will be found on plate V., and *vice versa*. But, as has been said before, the faults of the book are exceedingly slight. It is handsomely printed, light in the hand for so large a volume, and the appeal it makes to the eye is not belied on closer acquaintance.

FREDERICK W. GOOKIN.

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## THE YOUTH OF NAPOLEON.*

No part of Napoleon's life is so difficult to portray as his youth and his military career up to his employment at the siege of Toulon. School-days or positions of subordinate command do not offer scenes adequate to the staging of extraordinary actions. There is something petty and cramping even about the turmoil of Corsica, so that the most serious risk run by the young hero is not the assassin's knife or the party guillotine, but coming off with a belittling reputation. Under the circumstances, the biographer, especially if his knowledge of the evidence is so complete that he must reject the usual legendary material, useful in heightening effects, must tell the story plainly, with occasionally a generalization hardly borne out by the narrative but testifying to the conviction that his hero's youth was somehow in keeping with his later career. If there is anything disappointing about such a good piece of work as Mr. Browning's, this is the reason.

In his Introduction the author explains that his work is based primarily upon the material which M. Masson has published in 'Napoléon Inconnu.' and M. Chuquet in 'La Jeunesse de Napoléon.' The labors of M. Chuquet especially have added much to what has been known of the military schools of the old *régime* and of the organization of the army just before the Revolution. M. Chuquet has also thrown a good deal of light into the confusions of Corsican politics, but Mr. Browning confesses that it is still difficult to form a satisfactory judgment about several incidents in which Napoleon had a share, 'because we do not know enough about Corsican manners and customs.'

The account of the military schools at Brienne and at Paris gives a remarkably clear view of Napoleon's opportunities for intellectual preparation. Incidentally, it appears that the morals of the boys at Brienne were in a deplorable state, and this, in Mr. Browning's opinion, explains the fact that for some time Napoleon held aloof from his fellow students. In the Ecole Militaire at Paris, the moral tone was better. In spite of his original aversion for his fellow-students at Brienne, he seems to have lavished promotion upon several of them years later when power came into his hands. His teachers also were richly rewarded. Unhappily, one of these was Pichegru, whose reward chanced to be a tragic death as a conspirator against his old pupil.

Were one to read the conclusion of this book first, the suspicion might be provoked that Mr. Browning is so warm an admirer of Napoleon that the evidence has received the most favorable interpretation. The words are:

> 'Surely, in his case also, the youth is father of the man; and twenty-three years spent under the most difficult circumstances which could try the qualities of a character, crowned by high success legitimately gained, are not likely to have been followed by twenty-three other years stained by universal ambition, reckless duplicity, and an aimless lust of bloodshed. The contemplation of this laborious and brilliant youth may, perhaps, dispose Englishmen to look more favourably upon those epochs of his career when devotion to the interests of France made him, for a time, the most formidable enemy of our own country.'

It is not a little strange that Mr. Browning has found no serious lack of honor, to say nothing of ordinary honesty, in Napoleon's explanations of prolonged absence without leave from his regiment while he was in Corsica fishing in troubled waters and accomplishing nothing of advantage except for his own faction. In the course of the struggle a law of the Legislative Assembly recalled to their regiments all volunteer officers below the rank of lieutenant-colonel. To save himself from a forced return to France, Napoleon became a candidate for the position

* NAPOLEON: THE FIRST PHASE. Some Chapters on the Boyhood and Youth of Bonaparte, 1769-1793. By Oscar Browning, M.A. With portraits. New York: John Lane Co.

of second lieutenant-colonel in a Corsican battalion of volunteers. One of the three commissioners who were to preside at the election was to lodge at the house of a rival. Napoleon sent a friend to bring this commissioner by force to his own house. He said to him, 'I desired that you should be free; you are not free with the Peraldi; here you are at home.' Possibly this was a reminiscence of the way the Parisians rendered Louis XVI. 'free' by forcibly removing him to Paris. Mr. Browning gravely discusses the question whether Napoleon's act of violence accounted for his election as second lieutenant-colonel. Mr. J. H. Rose, another Englishman who has recently written on Napoleon with the same material before him, calls it his 'first *coup*.' A comparison with Mr. Rose's conclusions in several other cases shows how favorable are Mr. Browning's interpretations of evidence. Upon the disputed question of Napoleon's share in the plan of campaign against Toulon, Mr. Browning also adopts the view that it was Napoleon who first pointed out the strategic value of the peninsula of L'Eguillette. Except in one or two instances like this, the author furnishes enough of the evidence to guard the reader against a too ready acceptance of all the inferences.

In Appendix I. are three of Napoleon's minor papers, of which the one on Corsica is the most interesting in its revelation of the tendencies and methods of his thought. His pamphlet, 'Le Souper de Beaucaire,' is analyzed at length, with selected passages, in the body of the book. A second appendix gives several papers, from the British Museum, on the operations at Toulon. Altogether this is an important contribution to the study of Napoleon's early career, clearing away the accretions of legend and presenting the known facts with satisfactory fulness.

HENRY E. BOURNE.

## BRIEFS ON NEW BOOKS.

*Bright essays on various themes.*

Essays republished from the 'Atlantic' are more likely than not to be good reading. Mrs. Martha Baker Dunn's 'Cicero in Maine, and [eight] Other Essays' (Houghton, Mifflin & Co.) lose none of their brightness, their gentle satire, their quiet humor, by being thus reprinted. The curiosity-provoking title of the initial chapter refers to the writer's study of Cicero's 'Catiline' in a class of wide-awake and original youths and maidens at a high school next door to Augusta, Maine,—at Hallowell, one infers from internal evidence. Later experience as a copious reader and happy day-dreamer in a college library appears to point to Waterville College, now Colby University, as the scene of action, or inaction, as one chooses to call it. 'The Meditations of an ex-School-Committee Woman' contain sensible suggestions on common-school education and educators, including a protest against the modern method of dispensing with text-books and making the teacher and the blackboard and the note-book take their place. A little more training of the child in the use of printed books, a little less educing of the subject-matter out of the vacant mind of the pupil, and thus a good deal less labor and discouragement on the teacher's part, are advocated. The present-day constipated course of study, embracing various matters undreamt-of by those Hallowell youths and maidens, is also deprecated. In 'The Browning Tonic' an inspiriting word is spoken for the bracing influence of Browning's verse. Mrs. Dunn is disposed to 'welcome each rebuff that turns earth's smoothness rough,' and she avails herself of this text to have a little fling at peace congresses and at 'the attitude of the American people—too large a proportion of them at least—toward the Cuban war.' To her this unmartial attitude 'illustrates the deterioration of fibre which is the result of an unstrenuous standard.' From her point of view, and to one bearing in mind the perilously narrow dividing line between conciliation and cowardice, between forbearance and fear, she is hard to answer. But may there not be a larger, a saner, a still more courageous philosophy of the vexed question, that shall in the interests of our common humanity, and of our spiritual rather than our physical evolution, dare to brave the taunt of cowardice—a harder thing than to face the enemy's cannon? Mrs. Dunn's style is delightful. 'All my world of nature,' she writes, 'is underlaid and permeated by my world of books; all my world of books is sweet with vernal breezes and interfused with that something "whose dwelling is the light of setting suns, and the round ocean and the living air and the blue sky."'

*Gropings in the realm of the unknown.*

Under the dubious title, 'Science and a Future Life' (H. B. Turner & Co.), a one-time professor of Ethics and Logic in an important university presents a *résumé* of sittings with trance-mediums and similar data gathered by himself and other members of the Society for Psychical Research, and points the moral of the tale thus adorned to the hypothesis of communication by disembodied spirits. Dr. Hyslop is earnest and able, and desires to be judicious and restrained. He has a logical conscience, and is commendably free from dogmatism and propagandism. He presents himself as driven by his experience and the 'facts' to some sort of a spiritistic hypothesis, even though the revelations from the beyond prove trivial and drivelling. Yet the good temper of his volume cannot shield it from the serious consequences of its offense; and to those who cherish as something precious the reputation of science and the worth and ideals of the votaries thereof, equally with those who draw from religious faith a sensitiveness and a healthy-mindedness that make for intellectual refinement and stability, the volume is nothing less than offensive.

More especially is the name of psychology—so unfortunately yet inevitably associated with psychic research—taken in vain, and, by those who know not the true character of that science, made to appear contemptible. There is a logical as well as a religious faith; and whatever of interest or enlightenment may cling to the conglomerate of 'cases' here massed, after we shall be informed as to their *modus operandi* the assumption that they require supernormal hypotheses is intolerable. In that direction lies, not science, but learned superstition. Naturally, one expressing this opinion is called dogmatic, and is invited to consider how often 'residual' unexplained phenomena have led to important discoveries. This, as well as other analogies that are abused in the volume, may be disqualified by a simile, and this must suffice as a commentary upon the logical obliquity that pervades those who 'research' in Dr. Hyslop's temper. His attitude is comparable to that of a student of human locomotion who regards the actual problems of how men really walk with material muscles on actual *terra firma* as commonplace, but who is keen for any evidence of flying (we all fly in dreams), or walking on air or water, or other supernormal accomplishments; and who regards his position as modest because he does not propose an ambitious soaring in the clouds, but only an occasional sporadic case of walking just a few inches above the ground. A miracle is not measured by its degree, and at the bar of science there are no mitigating circumstances.

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*An English officer's wife in India.*

'My Garden in the City of Gardens' (John Lane Co.) is not at all a conventional garden-book. Rather is it a diary of incidents, reflections, and memories, with occasional references to the garden which the author over-looks as she writes. The scene is Lakhnao, India, and the anonymous writer is an English captain's wife, whose diary covers a period from October to June, the most extreme limit of a stay in the plains for ordinary white folks. So minute are some of the descriptions, that one gets a fairly vivid impression of the life in that far country, where so many Englishmen are condemned to spend their lives, where their devoted wives accompany them, and where white children, because of the terrible climate, are almost unknown. The many devices for mitigating the heat are described, together with its effects on man, beast, and vegetation. There are accounts of the social life of the white residents, and of the ways of the dirty natives, of whose habits one must not think too closely, when so much of life is dependent upon them, —for the intense heat is so enervating that it induces reliance upon the labor of others. In the Mem-Sahib's garden, the mistress does nothing herself; she merely stands by and directs her servants. What energy she has is devoted to the necessary visiting,—for there is much ceremony connected with the military service; to riding in the cool of the day, generally very early in the morning; and to superintending her household. She describes two or three hunting expeditions, one for wild boar; a flower-show in 'Cæsar's Garden'; a high-caste native festivity, 'memorial service and garden-party combined,' the Mohurrum in the Hosein-a-bad; and the wedding of a certain lovely Belinda, whose flirtations have caused her neighbor much trepidation. Numerous incidents of the Mutiny are related, in connection with excursions into the town and adjoining country. Quite lengthy directions are given for skinning and mounting birds and animals, which the hunters generally do for themselves. There are occasional lapses into reflections that smack of the school-girl essay, and quotations and allusions abound on every page. One suspects that these latter are given from memory, without verification, especially when lines from Browning's 'Home Thoughts from Abroad' are attributed to Mrs. Browning. The writer also has the bad habit of adapting her quotations to her needs, while still retaining the marks of quotation. However, in spite of these faults and such others as an awkward style of writing and the lack of a glossary of Indian words, the book contains a good deal that is of interest in regard to life and nature in India.

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*Philosophy: Its meaning and history.*

Mr. Edmond Holmes's inquiry as to 'What is Philosophy?' (John Lane Co.) is not only a distinctly readable little essay, but it is illuminating as well. It would be hard to find a more persuasive statement of a certain way of looking at the task of philosophy—a way to which not all philosophers by any means would give approval, but which will at least, it is likely, open up a new outlook to many a perplexed reader to whom the word has represented something wholly vague and misty in its demarkations, if not a scientific impossibility. That the higher realities are not phenomenal 'fact,' but the things which concern the 'buried life,' the sub-conscious self of direct emotional appreciation of meanings; that these objects of faith, incapable of taking the form of an exact logical system of knowledge, yet need deepening and purifying by the giving of an outlet to the imprisoned waters; and that thought—philosophy—is one of the ways of attaining this, conduct and poetry being the other two; that the method of philosophy is the imagination working under the supervision of reason to create an ideal hypothesis that shall provide for the satisfaction of the heart's desires; that the test of philosophic truth lies finally in its capacity to be re-absorbed into those depths of unconscious spirituality in which truth loses itself in reality, its value in the quickening it gives to this inner life,—these are some of the significant points of the teaching of the essay, put with real insight and much felicity of expression. Or, to sum it up in brief, 'The function of Philosophy is to interpret and justify to man's reason the unconquerable optimism of his heart.'—Mr. Raymond St. James Perrin's work entitled 'The Evolution of Knowledge' (Baker & Taylor Co.) is a review of the history of philosophy—culminating in G. H. Lewes—which is intended to justify the author's own philosophic faith. This

is summed up in the generalization that ultimate reality is motion, to which mind and matter alike are to be reduced, and of which space and time are the objective and subjective aspects. As history, the treatment is too scrappy to be of first-rate value, and the author's inability to interpret other men's thoughts except in the light of his own scientific dogmatism makes his exposition one-sided and at times inaccurate. His constructive philosophy would perhaps be more convincing if he had not stopped with assertions, but had attempted something in the way of proof, or at least had given evidence of recognizing the need of an adequate analysis of his conceptions.

*More words of counsel from Pastor Wagner.*

Those who have enjoyed Pastor Charles Wagner's earlier books will need no reviewer's commendation to induce them to read his latest publication, 'Justice' (McClure, Phillips & Co.), in Miss Mary Louise Hendee's fluent and apparently careful translation. Yet it must be admitted that these new chapters contain little that is essentially new to those familiar with the volumes that have preceded. The title cannot be called strikingly apposite, although the spirit of tolerance is in a general way the main theme of the book. 'A disposition to unfairness, bad faith, and evil-speaking, is abroad in every field,' says the author in his preface, 'and a matter over which men do not contend at daggers drawn, is hard to find.' To counteract this evil the little book teaches the lesson of sweet reasonableness and Christian charity. Of patriotism, as distinct from chauvinism, or jingoism, we read,—'Just as I honour the memory of my father in the grey hair of a stranger, and understand every father's heart through the tenderness I bear my children, so do I honour my country in honouring the country of others. Wherever this respect is wanting, the quality of patriotism should be mistrusted.' Many equally sensible utterances could be quoted. But as these excellent booklets of M. Wagner issue in quick succession from the press, the query will intrude itself, Are such reiterations of good counsel the things most needed by us and most praiseworthy in the writer? Is there not some danger lest 'nursed by mealy-mouthed philanthropies,' we 'divorce the Feeling from her mate the Deed'? Are we not perhaps indulging just a little too freely in those flaccid sublimities so alluring to the imaginative and emotional seeker for spiritual quickening? With more time allowed us to ponder and to live up to the author's earlier teachings, may it not be better for us and work no detriment to the popular French preacher's fame in the end?

*A delightful girl's diary of olden time.*

Since Marjorie Fleming wrote the ill-spelled pages of her delightful journal, no child's diary has been published more fascinating, because none have been more unconscious or sincere, than 'The Diary of a Girl in France in 1821' (Dutton), in which Mary Browne wrote an account of the 121 days of her life during which she went from her home in Cumberland to Paris, and returned to Tallantire. She was then but fourteen years old (her life closed in early womanhood), but she was already a very unusual person, with great gifts of observation and expression, a passionate love of all things English, and a total and very engaging lack of humor. One can imagine her as shy and silent—even among her closest friends, and more at home with her pen and pencil than with them. Every day she wrote her painstaking chronicle of what she had seen and heard, making the most of the smallest things, and so enabling us, eighty-four years after the entries were made, to see a hundred things we had not known before. We had thought ourselves at home at Meurice's Hotel, so often have the writers of the older days taken us hither; but did we know that the floors were boarded, and the furniture covered with blue cotton-velvet? Who else has told us that nearly thirty years after the Terror, the eyes of the Duchesse d'Angonlême 'were red, as if she had been crying'? It is some slight consolation to know that even so long ago, dressmakers were a disappointing race, although we are not likely to find one so frank as was the Madame who assured Mrs. Browne that 'it was not her *nature* to lie, but only her profession.' Surely no lodging-house could hope for tenants now-a-days if 'there were a great many toadstools in the closet, and an ant's-nest below the floor.' Innumerable prim, childish wash-drawings illustrate the text, and form a valuable chronicle of vanishing peasant-types.

*Some modern interpretations of the Bible.*

In 1879, the Hon. William Bross of Chicago placed in the hands of the trustees of Lake Forest University the sum of $40,000, the income of which should be used for the purpose of stimulating the production of the best books or treatises 'on the connection, relation, and mutual bearing of any practical science, or the history of our race, or the facts in any department of knowledge, with and upon the Christian Religion.' The second series of lectures on this Bross Foundation was delivered in 1904 by Professor Marcus Dods, of New College, Edinburgh; and they are now published as Volume II. of 'The Bross Library,' under the title 'The Bible: Its Origin and Nature' (Scribner). In seven succinct chapters, Dr. Dods surveys the troublesome questions that fall within his horizon. These problems have assumed an entirely different aspect within the last quarter-century, due to the marvellous advance in modern thought and in literary criticism. The author's liberality of mind and his openness toward all new advances in theological and biblical learning are apparent on every page. He exhibits such good sense and candor in turning over and over the large problems of biblical criticism, thought evolution, and the practical value of Bible truth, that the reader soon follows him as he would a guide who thoroughly understands the road. Dr. Dods treats 'inspiration' and 'miracles,' and the historical character of the gospels, as one who is in full sympathy both with Gospel truth and with the man who is searching for

light on these problems. His spirit is not simply one of tolerance for the other side of the question, but full of winning power, of persuasiveness, and of a reasonableness that is cognizant of the best progressive thought of the times.

*Music in the spacious times of great Elizabeth.* A book by Mr. E. W. Naylor, with the queer title 'An Elizabethan Virginal Book' (Dutton), proves on examination to be a critical essay on the contents of a manuscript in the Fitzwilliam Museum at Cambridge. The book is interesting to the student of musical history, as it contains examples of every kind of music that was current during the Tudor Period in England. Over thirty composers of the day are represented, and the collection is more correctly regarded as a library than as a mere book; it contains more direct knowledge of the musical practice of Tudor times than most of us have of the music of our own century. The author states that his work is intended for two distinct classes of readers—first, students of the history of music who have access to the published Fitzwilliam Virginal Book, but have been prevented from giving it the attention it deserves, by reason of its great size and various contents; second, students of the Elizabethan and Jacobean Drama, who daily increase in numbers, and are often at a loss for musical illustrations such as are necessary for the representation of these works on even a humble scale. Mr. Naylor has shown himself to be more than a mere antiquarian; while the method of his book is simple, he appears as an industrious and painstaking writer. It is a valuable work of reference, for it embodies all that can be required by one who is desirous of gaining a clear idea of the music of this interesting period.

*Timely studies of Chinese life and character.* Of the many books upon China and the Chinese which have been brought out from time to time as that particular phase of the ever-recurrent 'Eastern Question' has come into special prominence, none is so replete with valuable information within small compass as the third volume of Putnam's 'Our Asiatic Neighbors' series, on 'Chinese Life in Town and Country,' adapted from the French of Emile Bard by H. Twitchell. The viewpoint of the author is distinctly French, and it is that of a man of affairs, four years resident in the country, with abundant opportunities for travel, reading, and observation, all of which have been intelligently improved. Evidently his reading has been chiefly in the work of the French missionary, Abbé Huc, which appeared in 1862, and from which, and the Peking 'Gazette,' the oldest newspaper in the world, his most extensive quotations are made. The book has no air of hasty generalization; the chapters, though brief, are full of information, set forth in the clearest possible manner, and the whole book, despite the strangeness and even repellant character of some of the Chinese customs, exemplifies the truth of the Italian proverb to the effect that all the world is like one's own family.

*Origin and development of the violin.* The violin, according to Miss Olga Racster in her book of 'Chats on Violins' (Lippincott), has reached its present perfection through imitation, or perhaps heredity; nothing tends to point to the instrument as the invention of any one man. From Mercurie's invention of the lyre played with a plectrum came the first idea of three or more strings on one instrument. From the monochord invented in the third century by Claudes Ptolemeus came the first idea of a peg by which to regulate the tension of the strings; from the Rebec, six centuries later, came the first idea of a finger-board, and the foundation of the pitch of the first three strings of the fiddle; from the Crouth came the first idea of the ribs. Finally, from the early viols, which first appeared in the fifteenth century in Germany, came the crude outline of the violin. Bulky and heavy-looking as were these early viols, yet one can distinctly trace in them a noble striving toward the graceful curves of the perfect Stradivarius form. Historical and biographical sketches of Italian and German makers are followed by an interesting chapter on the manner of preserving and playing the violin; and an appendix is devoted to the life and anecdotes of Paganni. Miss Racster's treatise is clear and concise, and not of such a technical nature as to burden the ordinary reader.

## NOTES.

A volume on 'Modern English Literature,' by Mr. Edmund Gosse, is promised for early publication by the Frederick A. Stokes Co.

Mrs. Roger A. Pryor's charming 'Reminiscences of Peace and War' is published by the Macmillan Co. in a new edition, with one or two new chapters and a number of new illustrations.

'The Menace of Privilege,' by Mr. Henry George, Jr., is announced for issue early in November by the Macmillan Co. It is said to cover the whole ground of social economic conditions in America to-day.

Volumes on Admiral Farragut and General Sherman, written by Mr. John R. Spears and Mr. Edward Robins respectively, are soon to appear in the 'American Crisis Series' of biographies, published by Messrs. George W. Jacobs & Co.

The final volume of the 'Biographical' edition of Stevenson's works, now in course of publication by the Messrs. Scribner, will contain some twenty essays not heretofore included in any but the expensive subscription editions.

Two autumn publications of Messrs. Houghton, Mifflin & Co. not heretofore announced are Mr. A. G. Bradley's 'In the March and Borderland of Wales,' illustrated by Mr. W. A. Meredith, and a volume of 'Counsels and Ideals from the Writings of William Osler.'

The Johns Hopkins Press will issue immediately a new and thoroughly revised edition of Professor William K. Brooks's book on the American Oyster; also a new metrical translation, with introduction and explanatory notes by Professor Paul Haupt, of the Book of Ecclesiastes.

A volume entitled 'In Peril of Change: Essays Written in Time of Tranquility,' by Mr. C. F. G. Masterman, an English writer not heretofore known to American readers, will be published during the autumn by Mr. B. W. Huebsch of New York.

Mrs. Humphry Ward, it is stated, will pay an extended visit to this country, arriving in New York next month. Her new novel, 'Fenwick's Career,' will appear as a serial in the 'Century' previous to its publication in book form by the Messrs. Harper.

The first supplement to the abridged edition of 'Poole's Index to Periodical Literature' is published by Messrs. Houghton, Mifflin & Co. It is the work of Mr. William I. Fletcher and Miss Mary Poole, and covers the contents of thirty-seven selected periodicals for the years 1900-4, inclusive.

'The Life and Speeches of Thomas Williams,' the American orator, statesman, and jurist, has been prepared by Mr. Burton Alva Konkle, and is announced for early publication in two volumes by Messrs. Campion & Co. of Philadelphia. An introduction is contributed to the work by the Hon. Philander C. Knox.

A new translation, by Mr. J. G. Scheuchzer, of Engelbert Kaempfer's 'History of Japan in 1693' is announced for publication by the Macmillan Co. in a limited edition uniform with the same firm's recent reprints of 'Hakluyt's Voyages' and 'Purchas his Pilgrimes.' The three volumes will contain more than two hundred illustrations.

In her forthcoming volume entitled 'Il Libro D'Oro,' Mrs. Lucia Alexander has brought together a collection of more than one hundred and twenty miracle stories and sacred legends, written by fathers of the church and published in Italy in the sixteenth, seventeenth, and eighteenth centuries. Messrs. Little, Brown, & Co. will publish the book this month.

A new and moderate-priced edition, in a single volume, of the Memoir of Lord Tennyson by his son is a welcome publication of the Macmillan Co. Though the volume contains nearly eleven hundred pages, it is not unduly cumbersome. The publishers state that the original two-volume edition of this work has been reprinted eight times since its first appearance, nine years ago.

It has been found necessary by Messrs. Houghton, Mifflin & Co. to postpone until next Spring the publication of Mrs. Elizabeth Robins Pennell's biography of her uncle, the late Charles Godfrey Leland ('Hans Breitmann'); and also of Professor Joseph Jastrow's 'The Subconscious,' Mr. William Osler's 'The Fixed Period,' and Mr. Henry D. Sedgwick's 'A Short History of Italy.'

A collection of the letters of the late Lafcadio Hearn has been undertaken by Messrs. Houghton, Mifflin & Co. It will be edited, with a biographical outline, by Mr. Ferris Greenslet of the 'Atlantic Monthly,' with the collaboration of Mrs. Hearn and of Mr. Basil Hall Chamberlain, the literary executor. It is requested that persons having letters of Hearn's will kindly communicate with the editor at No. 4 Park Street, Boston.

A new and enlarged edition of Hay and Nicolay's collection of the writings of Abraham Lincoln is announced for early publication by a new firm of New York publishers, the Francis D. Tandy Company. The very considerable amount of important new material that has come to light since the original issue of this work will be included, and besides a general introduction by Mr. Richard Watson Gilder, each of the eleven volumes will contain some noteworthy tribute to Lincoln's genius, chosen from the utterances of famous writers and statesmen of the past quarter-century. Numerous illustrations, editorial notes, a bibliography, and an index will be included.

Mr. D. B. Updike announces the establishment of a bindery at The Merrymount Press under the charge of Mr. Peter Verburg, whose work is already favorably known in Chicago and New York. Mr. Verburg, who studied some time ago under Mr. Douglass Cockerell, was at one time an associate of Miss Starr in her bindery at Hull House, Chicago, and later on was employed by Mr. Ralph Randolph Adams at his bindery in New York.

To their successful 'New Century Library' Messrs. Thomas Nelson & Sons have just added the complete works of Shakespeare, in six volumes. The edition is of pocket size, clearly printed and attractively bound, with a frontispiece illustration in each volume. The paper used in the 'New Century Library' is especially to be commended; while extremely thin and light, it does not offer the same difficulty in regard to turning the leaves that is so serious an objection to many of the thin-paper editions.

Lovers of fine bookmaking, no less than lovers of good poetry, should be interested in the announcement of Messrs. L. C. Page & Co. concerning the forthcoming collected edition of Mr. Bliss Carman's Poems. The edition will be limited to 350 copies, printed in red and black throughout at the Chiswick Press, London, on hand-made paper prepared by Messrs. Arnold & Foster especially for this work. The collection has been compiled from Mr. Carman's various published works, supplemented by a large number of poems which have already appeared in periodicals, but which are now included in a book for the first time.

Dr. J. Chotzner, late Hebrew tutor at Harrow, is the author of a collection of essays on subjects pertaining to Hebrew literature, which have been combined into a volume and published under the title 'Hebrew Humor, and Other Essays' (London: Luzac & Co.). The humor and satire in the writings of Jewish scholars, ancient and modern, forms the leading theme of many of the articles. The most interesting and complete papers are those dealing with Mediæval Writers, Immanuel di Roma, and Leopold Zunz. The form is generally biographical, citation taking the place of criticism to a large extent. This detracts from the literary value of the essays, while adding to their usefulness as a reference collection. The volume will be of service to Jewish rabbis and writers, and to others who desire a survey of this interesting subject.

## List of New Books.

[*The following list, containing 178 titles, includes books received by* The Dial *since its last issue.*]

### *BIOGRAPHY AND REMINISCENCES.*

On Two Continents: Memories of Half a Century. By Marie Hanson Taylor; with the co-operation of Lilian Bayard Taylor Killani. Illus., large 8vo, gilt top, uncut, pp. 309. Doubleday, Page & Co. $2.75 net.

The Duke of Reichstadt (Napoleon the Second): A Biography compiled from New Sources of Information. By Edward de Wertheimer. Illus. in photogravure, etc., large 8vo, gilt top, uncut, pp. 455. John Lane Co. $5 net.

The True Story of Paul Revere. By Charles Ferris Gettemy. Illus., 12mo, pp. 294. Little, Brown & Co. $1.50 net.

Mohammed and the Rise of Islam. By D. S. Margoliouth. Illus., 12mo, pp. 481. 'Heroes of the Nations.' G. P. Putnam's Sons. $1.35 net.

ALFRED, LORD TENNYSON: A Memoir. By his Son. New edition, two volumes in one. Large 8vo, gilt top, uncut, pp. 1100. Macmillan Co. $4. net.

REMINISCENCES OF PEACE AND WAR. By Mrs. Roger A. Pryor. Revised and enlarged edition. Illus., 8vo, gilt top, pp. 418. Macmillan Co. $2. net.

WITH MILTON AND THE CAVALIERS. By Mrs. Frederick Boas. With portraits, 12mo, gilt top, pp. 336. James Pott & Co. $1.50 net.

ANDREW MARVELL By Augustine Birrell. 12mo, gilt top, uncut, pp. 241. 'English Men of Letters.' Macmillan Co. 75 cts. net.

HERNANDO CORTES, Conqueror of Mexico. By Frederick A. Ober. Illus., 12mo, pp. 292. 'Heroes of American History.' Harper & Brothers. $1. net.

## *HISTORY.*

MOUNT DESERT: A History. By George E. Street; edited by Samuel A. Eliot; with a memorial introduction by Wilbert L. Anderson. Illus. in photogravure, etc., 8vo, gilt top, uncut, pp. 370. Houghton, Mifflin & Co. $2.50 net.

IN THE DAYS OF MILTON. By Tudor Jenks. Illus., 16mo, pp. 306. 'Lives of Great Writers.' A. S. Barnes & Co. $1. net.

CHINA'S INTERCOURSE WITH COREA, from the XV. Century to 1895. By William Woodville Rockhill. 8vo, pp. 60. London: Luzac & Co. Paper.

## *GENERAL LITERATURE.*

FRENCH PROFILES. By Edmund Gosse. 12mo, gilt top, pp. 372. Dodd, Mead & Co. $1.60 net.

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JUSTICE. By Charles Wagner; trans. from the French by Mary Louise Hendee. 16mo, gilt top, uncut, pp. 227. McClure, Phillips & Co. $1. net.

WAGNER AND HIS ISOLDE. By Gustav Kobbé. Illus., 16mo, gilt top, pp. 255. Dodd, Mead & Co. $1. net.

THE UNITED STATES A CHRISTIAN NATION. By David J. Brewer. 12mo, gilt top, uncut, pp. 98. John C. Winston Co. $1.

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BUSINESS PHILOSOPHY. By Benjamin Cobb. 12mo, pp. 292. T. Y. Crowell & Co. $1.20 net.

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## *THE MAN OF ONE BOOK.*

After reading for upwards of a score of years, with stimulus and profit, the editorial columns of the New York 'Evening Post' and 'Nation,' we have been impressed, perhaps more than by any other single feature, with the editor's frequent and apposite quotations from Burke. Both for the pointing of political morals and the adornment of instructive tales, the great Irish statesman and orator has been drawn upon for the final word of wisdom, and his armory seems never to have failed to supply the needed argumentative weapon. Upon countless occasions we have admired the effectiveness of the instrument and the deftness of its use, and marvelled at the sagacity of the writer whose words have been found thus to anticipate the exigencies of political conditions widely different from any that came within the range of Burke's own experience. We have been well aware that this felicitous modern use of an eighteenth-century treasury of counsel and apophthegm was the result of the late E. L. Godkin's intimate familiarity with the thought of the man whom, more than any other, he had chosen as his mentor, and it is a noteworthy tribute to Mr. Godkin's personality that the tradition thus fixed by him should continue to be illustrated (as is the case) by his editorial associates and successors. An influence and a tradition of similar nature may be found in recent British journalism of the more dignified type, and in this instance it is clearly traceable to the editorial activities of Mr. John Morley, who had likewise sat long at the feet of the same Irish Gamaliel, and entertained for him the same whole-hearted admiration.

The English writer who deals with questions of political philosophy is fortunate indeed in thus being able to find texts for every manner of political discourse in the pages of a single approved classic. Burke is the most pronounced example of the political sage to be found in English literature, probably in any modern literature. Even the Frenchman, proud of the glory of Montesquieu and Voltaire, must yield the palm to the Englishman in this; and the German is nowhere. This tribute to a great thinker by no means implies that Burke was always right, or that his vision was not sometimes darkened by prejudice, but it does mean that his wise utterances vastly outnumbered his unfortunate ones, and that he had, beyond almost all other political philosophers, the gift of impressive and pregnant expression.

We do not intend, however, to write an essay upon Burke at the present moment, and we have invoked his name for the sole purpose of illustrating what benefits may accrue to the 'man of one book' — if the book be big enough — who knows his author through and through. To be a 'man of one book' in the right sense is not to be a narrow-minded person or one subservient to another's thought, for such a man may have the widest range of

acquaintance with literature and the broadest of intellectual sympathies. But it means that some one great writer has become his familiar, almost in the old superstitious sense, and is ever at his ear with whispered promptings and words of counsel, and phrases which may fitly clothe the idea struggling for expression. We all have occasion to acknowledge this kind of debt to literature in general, but that is not quite the same thing as finding the obligation concentrated in a single generous creditor. The random inspirations that come to the mind of eclectic tendencies do not contribute to the upbuilding of as solid and consistent a framework of thought as do those that originate in a single source. It is a question, not so much of the particular idea, which may possibly be a wrong one, as of the general intellectual temper that comes from reliance upon the teachings of some one master.

This habit of 'tying', as it were, to one of the great writers provides the reason with a regulative principle that will avail to steady it in many a critical moment. The Bible, of course, has served more largely than any other writing in this controlling relation, and, particularly with Englishmen, has been found an unfailing thesaurus of wisdom fitly expressed for application to the conduct of life. Indeed, as Green so eloquently pointed out, the whole English nation was made a nation of one book by its devotion to the sacred Scriptures during the period from the Reformation to the Restoration. Countless Englishmen in later times have 'tied' to Shakespeare in much the same fashion, finding him adequate to the full measure of their spiritual needs. Plato and Aristotle, Cicero and Horace, among the ancients, have numbered their disciples in all subsequent ages; while among the moderns, Bacon and Montaigne have had each his grateful personal following. Those of us who require the thought that particularly moves us to have something of the color of life as it exists in our own age may prefer to sit at the feet of some master whose eyes have looked upon a world not unlike that in which we now live; for such, the teachings of Carlyle and Emerson, of Schopenhauer and Renan, have served as satisfying gospels. The chief *desideratum* for the individual is that he attach himself to some thinker of sufficient distinction to provide him with intellectual ballast at need, yet that he at the same time preserve his own individuality, reacting upon the other's thought, not content with its reproduction in feeble echo.

Our opening illustration was concerned with the application of this principle to the worker in political philosophy. Our closing words shall take the form of an inquiry concerning its possible application to literary criticism. In other words, can the professional critic find anywhere among his predecessors so 'very worthy and approved' a master as to justify him in the sort of loyalty that the political philosopher is warranted in bestowing upon Burke? Put in this blunt form, the question must be answered with a negative. The ancients are out of the question, for they did little more than establish the broader generalizations of criticism. Turning to the moderns, we think of Dryden and Boileau, and reject them as too narrowly associated with the seventeenth century. Voltaire and Johnson also, oracles and prophets in their day, are too exclusively of the eighteenth century to interpret or illuminate the modes of thought in which the twentieth century frames its conception of literature. The Germans are perhaps more promising for our purpose, but their effectiveness suffers greatly from crabbed expression and an overplus of abstraction. Lessing was one of the wisest of critics, but hardly more serviceable than Aristotle for the countless special problems of modern criticism. Herder was far-reaching in his ideas, but they have passed into the possession of men who have been able to give them a more striking utterance.

There remains for consideration the greatest of all the Germans, the greatest of all the moderns since Shakespeare, the author of 'Faust' and 'Wilhelm Meister.' Goethe had a comprehensive philosophy of life and art. He lived midway between the two centuries which were two distinct worlds in their outlook, but for him they were not describable as

> 'One dead,
> The other powerless to be born,'

for he preserved what was vital in the classical spirit of the earlier age, uniting it in the synthesis of his genius with the spirits of romance and of science which were to breathe life into the age to come. He not only produced the greatest literary work of the modern world, but he wrote from the fulness of his knowledge more wisely, on the whole, about literature than any of his contemporaries or successors has written. We may admit that his criticism of literature was only incidental to his imaginative work, but we must also allow that in volume and weight it was sufficient to make him a guide who rarely fails to supply the needful word of illumination upon any fundamental literary matter, and whose sayings nearly always have the pregnancy of content and the lucidity of form that are essential for the uses that we have been

holding in view. He seems, on the whole, to meet more closely than any other modern writer of distinction the definition of a sage of letters, as that definition has been implied in the foregoing reflections. One who wishes to think and write clearly about literature could hardly do better, and might easily do worse, than pin his faith to the precepts of Goethe, and use his *ipsissima verba* for the adornment and conclusion of whatever literary argument may occupy the attention.

---

## *THE SUPERNATURAL IN LITERATURE.*

Our benighted eighteenth-century ancestors called it *machinery*. They were rationalists and skeptics. Their literature was a literature of social life. Their idea of Nature was the formal terraces and straight avenues of Versailles, the clipped hedges and mazes of Kew or Hampton Court. Mountains to them were horrid haunts of gloom; the ocean, merely the home of sea-sickness. But they were sound on the supernatural. They were myth-makers at heart. Voltaire, who believed in nothing, believed in ghosts for tragedy. Pope invented a graceful apparatus of sylphs for one poem, and a Goddess of Dulness and her court for another. The lyrical poets could not write a stanza without personifying a half-dozen abstract qualities. For poetry deploying all its forces, for the great epic, they thought that an array of contending gods and goddesses was a necessity which no sane person would question. Machinery it was for the most part that they succeeded in creating,— a creaking, soulless work of puppets and pulleys; but their faith in it was a tribute to the highest instincts of mankind. They were right. Without the supernatural in some shape, great literature can hardly exist.

Whatever is not touched by the imagination, dies. And the imagination is almost a vassal of the supernatural. Mystery is its home, its haunt, its birthplace. From the beginning of time, the unexplainable facts of life,— generation, growth, decay, death, the process of the seasons, the omnipotence of the sun, the motions of the stars, the strangeness of beast-life,— have exercised the wits of man. His literature is largely a storehouse of guesses, dreams, delusions, in regard to those matters.

The myth-making instinct persists down to our own day. Compelled by the prejudices of readers to cast aside old mythologies, our writers invent new ones out of their own heads. In Victor Hugo's 'Toilers of the Sea' the ocean is the sentient, terrible, treacherous antagonist of the man. In 'Notre Dame' he personifies a cathedral; and 'Les Misérables' is filled with sombre and sinister shapes,— the demonology of a great city. Thomas Hardy's 'Return of the Native' projects a great waste of melancholy moorland as the overruling Providence of the piece. Herman Melville's 'Moby Dick' is the story of a supernatural whale, a veritable demon of the deep, which eludes, fights, and finally destroys its maddened hunter and his ship. Poe's whole work is an even more successful attempt than any of these to create, *ab ovo,* the elements of awe and mystery.

But all such individual efforts after the supernatural are as a sandwich to a seventeen-course banquet compared with the great racial works of mythology and demonology. Looking at the vast population of divinities, spirits, ghosts, and the like, which first and last have been in being, one is thankful that they did not take up space or they would have infallibly crowded humanity off the earth.

The literature of the spirit-world possibly begins with the Ramayana and the Mahabharata. The vicinity of the greatest and most mysterious mountains of the world probably accounts for the enormous though vague powers of the Hindoo divinities and demons. What accounts for the utter spirit of unreason which animates them and pervades also the actions of the human agents who come in contact with them, I cannot say. The supernatural elsewhere in the world is in some sense natural. There is a logic in its life, a measure in its miracles. But in the Indian poems it is wild, disordered, fluctuating, unforeseen,— a chaotic dream. There are human figures and actions in these poems which are affecting, beautiful, magnificent; but they too are superior to any law. Hermits live a thousand years without food, or standing on one leg, and win thereby virtue which enables them to contend with the supreme deities. The blackest villains are invulnerable to gods. There is a monkey race whose powers transcend those of man. The Pandu brothers, in the Mahabharata, are at one moment beggars and suppliants, and the next they are panoplied in might and able to contend single-handed with armies. Possibly the Hindoo unreasonableness is the truest supernatural.

Persian literature, at least in the Shah Nameh, does not greatly extend itself on the side of the supernatural. Sultans and heroes, it is true, live a thousand or fifteen hundred years. There is one king who has a snake growing out of his shoulders which had to be fed with the flesh of virgins. Rustem's seven

labors were largely expeditions against demons and powers of darkness. But the Persian imagination did not body forth a mythology with any great vigor. Possibly its great dualistic religion, the most philosophic religion of the world, crushed out minor exhibitions of the divine or the demoniac. The same is true of the Arabs, who, genii, afreets, and magicians, seem rather monotonous personages. Beckford's 'Vathek' is really more Eastern than the Eastern tales and poems, in its tremendous energy of invention.

It is a commonplace of criticism, that the Greeks only projected their own pretty and harmonious persons into their Pantheon. Their mythology is a matter of ideals rather than of idols. Yet there was unquestionably a dark shadow to their sunny supernaturalism. One does not usually associate ghosts and the Black Art with their imaginings, yet Apuleius is full of rather grewsome witchcraft. There is a play of Plautus, imitated probably from Menander, which has to do with a haunted house. Goethe's 'Bride of Corinth' is the version of a Greek legend.

The best part of the Roman mythology, and the most fruitful for literature, was its humble rustic divinities — Faunus, Sylvanus, Priapus, the Lars and Lemures. The Latin Pantheon was filled with didactic deities who weighed upon poetry like lead. And later, during the Empire, when the great Eastern gods — the Magna Mater, the mysterious Mithra, Isis, Scrapis, and the dog-faced Anabis, entered Rome, in turn, in triumph, like an Imperator, they had little inspiration for literature. Possibly the rising power of Christianity strangled their influence.

For nearly two thousand years, Christianity, with its enormous mythology of spiritual and demoniac powers, its angelology, its hierarchies of saints and martyrs, its miracles and its remissions of sins, has filled the civilized world and satisfied man's sense of awe and worship. It has touched all acts with a wand of life, and caused them to blossom in prodigious efflorescence. The poems of Dante, Ariosto, Tasso, Spenser, and Milton, the Arthurian legends which it remodelled after its own image, the plays of Calderon and Shakespeare and Goethe and a myriad minor works, testify to its power. No other spiritual influence has had a tithe of its appraisable effect. The Scandinavian mythology is a good rival of the Greek and Hindoo ones. The clear and beautiful Greek divinities would perhaps have scorned the one-eyed Wotan or the blacksmith-like Thor, but in a contest for sublimity those last would have it all their own way.

Celtic imagination is supposed to have influenced or moulded the Icelandic sagas, but the Celtic gods are very indifferent and unimpressive personages compared with those of the farther North. The Celtic supernatural comes out best as a kind of a glamor cast over Nature. It suffuses the visible world with magic, but hardly concentrates into figures of commanding power. We know practically nothing about the Druidic cult, but it looms large as a thing of awe and mystery. Scotland, down to modern times, is a land of bogles, witches, warlocks, and worrie-cows. Scott and Burns came into a great inheritance of the supernatural, which they bettered and enlarged. It is hardly realized how much Scott was dominated by the mystery and magic of the spirit world. No English author save Shakespeare has so felt its power. He was accused of having a Meg Merrilies in every one of his books, after that impressive figure was first created. But his early poems show the trend of his imagination quite as distinctly.

In the wake of the conquering hosts of Christian mythology, many superstitions sprang up throughout Europe,— survivors of the first or original denizens of wood and field. Venus, driven from Olympus, retired into the Venusberg — the Siren became the Lorelei. Of phantom things that seem to have originated in the middle ages, the Loup-garou and the Were-wolf were perhaps the most horrible. The French beast epics and *fabliaux* hardly come into the province of the supernatural, but they show man's instincts stirred by the strangeness of animal life — its likeness to, yet removedness from, his own.

Calderon has a figure in one of his plays called *El Embozado,* which has been the ancestor of a long and distinguished line in literature. In the original legend which Calderon used, a man is pursued wherever he goes by pieces of paper falling from the skies, on each of which he finds inscribed his own name. The hero of the play is haunted by a masked and cloaked figure which appears to him at all times and places. At last he turns upon it with his sword,— they fight, and the intruder falls to the ground. He removes the mask from its face, and beholds — himself. There is a similar idea in a ballad of Gongora. A man is on his way to an assignation with a nun. He meets a funeral cortége, and is inexplicably drawn to follow it. The train enters a lighted church; the coffin is placed before the altar, and mass is performed. Then the company silently files out, and the man advances and looks upon the face in the coffin. It is his own. Of course this idea

is the germ of such modern stories as Poe's 'William Wilson' and Stevenson's 'Dr. Jekyll and Mr. Hyde.'

The personages of Shakespeare's fairy comedy, Oberon, Titania, and Puck, had a long pedigree in the legends of the people. Robin Goodfellow, indeed, is the most characteristic English sprite. Queen Mab is supposed to be a reincarnation of Queene Méve of the great Irish epic cycle, though she must have changed marvellously in the course of centuries. The Witches of Lancashire were famous before Ainsworth wrote of them.

The powers which mortals acquired by contact or contract with divinities or demons were very various. Faust received back his youth. The Scotch nobleman in the 'Legend of Montrose,' and the Bard in Campbell's 'Lochiel,' were experts at second-sight. The heroine of Rossetti's 'Rose Mary' saw her lover's fate reflected in the Beryl Stone; the heroine of another of his ballads had the pleasant gift of making a man waste away as his wax image melted before a fire. Any friend of Asmodeus could have the roofs of houses lifted for him. Levitation, however, was the great gift of demonology. The most prominent fact about witches was that they rode on broomsticks. One can shut one's eyes and see the air of Europe blackened with these beings, all making their way to the Hartz mountain. As Goethe sings,—

> 'The further northward one doth go,
> The plentier soot and witches grow.'

I have sketched but an incomplete outline of this great subject. Volumes would be required to do justice to ghosts alone; and the doings and disguises of the Fiend himself would fill a library. What I have wished to show is the importance of the supernatural for literature. Perhaps we are better without it in life. I for one have no wish to revive compacts with the Devil, or the burning of witches. But we can hardly have books that thrill and enthrall, without some use of the things of the spirit world.

There has always been something in the air of America as fatal to superstition as the soil of Iceland is to snakes. After Ponce de Leon's quest, and the witch-fires of New England, there is hardly a gleam of the supernatural in our history. DeSoto's march to the Mississippi in search of gold is emblematic of our progress. Nothing, indeed, is more remarkable than the spectacle of a great people crushing its way over a continent, coming in contact with new scenes and strange experiences, yet evincing no excitement over the unknown, holding steadily to the practical and to the main chance. That is the reason why our national heroes are so impossible for poetry,—why our national literature is so thin. Daniel Boone would be as good a legendary hero as Siegfried, if his Ohio woods had harbored wormlike dragons, if gnomes had been his companions and water-sprites his guardians,—if, in short, he had been brought into some relation to the supernatural. Washington would be as good a central figure for a drama as Wallenstein, if like Wallenstein he had travelled with a train of astrologers and magicians. The Indians whom we have dispossessed were a more imaginative race than ourselves, and a large part of such elevation and grandeur as does inhere in our literature is due to them. Our classic writers, indeed, were keenly alive to the value of the supernatural, and seized every possibility in our life that would give them a background of darkness, an air of mystery. Their successors have been in the main parochial and provincial. Their attitude toward the great ideas of the world reminds me of a story of a young woman of my neighborhood. Being asked to accompany some friends to Europe, she answered, hesitatingly, that she would like to go to Europe, she had heard a great deal of Europe, but she did hate to miss the Mt. Holly fair.

But let us not give up hope. Americans are not really different from other people. They must thrill with hopes and fears for the future, they must consult the oracles of life and death. Under the shadow of our noble but rather prosaic Protestant religion, an undergrowth of superstitions is springing up. Pretty urban or rural customs, which have their root in Pagan observances, are being revived. The Priestess of the Black Hills reads the stars for more folk than we imagine. Chiromancy, hypnotism, and mind-reading flourish. We have no witches who can alter the boundaries of our properties in a night, but our Wizards of Finance seem to have inherited their gifts. Charlatans of both sexes claim miraculous powers of healing and receive amazing credence. A young woman died in Philadelphia not long ago who gave out that she was the bride of Christ. Her followers believed in her to the extent of giving her a brick house. I have no desire to suggest that these things are good in themselves. But man must have some outlet into the unknown. We cannot live by bread alone, nor subsist on a mental diet of stock reports, eulogies of the world's work, and speeches of strenuous politicians. Any change which will deepen our emotions and widen our intellects, must be for the better. And if such a change sets in, the literature which deals nobly with the supernatural must come into its own.

CHARLES LEONARD MOORE.

## The New Books.

### Backward Glances of a Literary Veteran.*

'The uttered part of a man's life, let us always repeat,' says Carlyle in his essay on Scott, 'bears to the unuttered, unconscious part a small unknown proportion. He himself never knows it, much less do others.' From this pregnant utterance, quoted on his title-page, Colonel Higginson takes the name which he gives to the collected form of those very enjoyable chapters of reminiscence, observation, and reflection, that have of late been enlivening the pages of 'The Atlantic.' Two chapters have been added ('Una Hawthorne' and 'The Child and his Dreams'), as also many portraits and facsimile copies of letters. The best introduction the reviewer can give the book, to those still unfamiliar with its contents, is a generous selection of extracts from its pages. These ripe and scholarly chapters — ripe with the varied experience of eighty years and more, and scholarly with the scholarship of a lover not only of books, but of men — have an interest and value far exceeding anything that another pen might contrive to say about them.

The opening chapter, on 'The Sunny Side of the Transcendental Period,' contains an amusing definition of transcendentalism that must be new to many readers. Father Taylor's brilliant daughter, Mrs. Russell, characterized those 'Disciples of the Newness' as 'a race who dove into the infinite, soared into the illimitable, and never paid cash.' The article closes with a thought-provoking query.

'But one question still remains, and perhaps will always remain, unanswerable. Considering the part originally done by the English Lake Poets in bringing about this period of sunshine in America, why is it that the leaders of English literature on its native soil for the last half century have had a mournful and clouded tone? From Carlyle and Ruskin through Froude and Arnold to Meredith, Hardy, Stevenson, and Henley, all have had a prevailing air of sadness, and sometimes even of frightful gloom. Even Tennyson, during at least a portion of his reactionary later life, and Browning toward the end of his, showed the same tendency. In America, on the other hand, during the same general period, the leading literary figures, with the solitary exception of Poe,— who was wont to be an exception to all rules,— were sunshiny and hopeful, not gloomy. This is certainly true of Emerson, Alcott, Thoreau, Longfellow, Lowell, Holmes, Whittier, Whitman. Even if Hawthorne may have seemed to the world an exception because of his reticence and sombre bearing, we must remember how he laid aside those traits within his own household. "Never was there such a playmate," said to me once his noble and stately daughter Una, describing her happy childhood. These and all the rest, save Poe, found joy, predominant joy, in life. Why this difference? It is not yet time, perhaps, to fathom the mystery and give a clear answer to the question.'

Discoursing on English and American mental processes, with reference to their comparative quickness — an oft-discussed question, in which we have always believed in our own superiority — the author offers, among other observations, the following, in a chapter entitled 'English and American Cousins':

'People who go slowly on new ground may turn out to be quick enough when wholly at home with any particular line of thought. How odious and complicated, for instance, seems to an American observer the computation of pounds, shillings, and pence! It seems strange that any nation should consent for a day to employ anything but a decimal currency; yet with what lightning rapidity does a London bookkeeper make his computations! . . . Even in the House of Commons, the unlikeness to an American deliberative body is found to vary according to the point from which you look at the discussion. The Englishman begins with a curious air of hesitation, whereas the American glides into his speech at once; but the difference is that the Englishman suddenly surprises you by coming to his point with clearness and decision, after which he amazes you yet more by sitting down; whereas the American, after his first good hit, is apt to seem intoxicated by his own success, and feels bound to keep on indefinitely, waiting for another. You are left under the impression that an ideal speech in any debating body would be achieved by having an American to begin it and an Englishman to end it.'

'The Aristocracy of the Dollar' contains a frank recognition of the evils of plutocracy, but also an encouraging view of its excellences, actual and possible; of which the author shall be allowed to speak in his own person.

'The aristocracy based on the dollar has its own weaknesses and follies, but it has certain merits. Its first merit is that it belongs to the present, not to the past; it represents something that is being done, or has lately been done, whether for good or evil; not something which has long gone by. When Theodore Parker first visited Cincinnati, at that time the recognized leader among western cities, he said that he had made a great discovery, namely, that while the aristocracy of Cincinnati was unquestionably founded on pork, it made a great difference whether a man killed pigs for himself, or whether his father had killed them. The one was held plebeian, the other patrician. It was the difference Parker said, between the *stick 'ems* and the *stuck 'ems;* and his own sympathies, he confessed, were with the present tense. It was, in other words, aristocracy in the making. It stood for a race which had found forests to be cleared, streams to be bridged, and roads to be built; the dollar was not only behind these forms of service, but it was the corner-stone of the schoolhouse and the church. It predicted a civilization which should belong to to-day, not to yesterday; and belonging to to-day, should also predict to-morrow.'

The same spirit of reasoned optimism that animates this chapter also breathes in the

*Part of a Man's Life. By Thomas Wentworth Higginson. Illustrated. Boston: Houghton, Mifflin & Co.

thoughtful pages that close the book and that treat of 'The Cowardice of Culture.' Colonel Higginson has lived long enough to discover that the ever-recurring plaint of the *laudator temporis acti* is not necessarily prophetic of the speedy end of all things. Even in the (to us) golden age, croakers were fond of chanting this same refrain, a fact that tends to surprise us as much as will our own jeremiads astonish the readers of them in the twenty-second century. Speaking of the regret with which many persons of wealth and culture regard the granting of suffrage to the multitude, and meeting especially the scholar's complaint that his superior learning fails to get due recognition at the polls, the author maintains that brains do count even in electoral contests.

'If all the scholar's education in a republic gives him no infallible advantage over the man who cannot read or write, let the scholar have the manliness not to whine over the results of his own inefficiency. How absurd would be any artificial system of equalization, such as we sometimes see gravely urged, which should give to the day laborer one vote, to the school-teacher two, to the lawyer or editor three, and to the author of a treatise on the United States Constitution ten! Natural laws provide much better for the end desired; the education of the editor, the lawyer, the teacher, should enable him to carry dozens of less educated votes at his belt, as an Indian carries scalps. It is he who writes the editorials, he who makes the speeches; all the machinery of conviction, for good or for evil, is intrusted to his hands. The political committee-man is the quartermaster of the regiment; he attends to the supplies and the encampment, and if he neglects his duty, the work is ill done. Eating is essential to fighting, in the long run; but eating can never take the place of fighting, and the tone of the political campaign must be given by those who actually contend. "The glory of universal suffrage," said Louis Blanc to me once, "is in the power it gives to intellectual leaders; a man of trained intellect really throws not one vote, but a thousand."'

'History in Easy Lessons' is an instructive essay for the teacher. The importance of vivid detail in engaging the young learner's attention is pointed out.

'Detail, the animation of detail, is what the young student needs. How inconceivably stiff and dreary seems to many a child the early Puritan life in New England, until he comes across some casual anecdote from which it suddenly flashes upon him that those formal clergymen had a human side. "Holy Mr. Cotton," for instance, how remote and unapproachable he seems, until the fact suddenly comes into view, that this good man was pacing homeward in Boston, wrapped in his Geneva cloak, pondering on his next Sunday's sermon, when some "street boys" passing by — so the legend says, but can it be that there were "street boys" in those days? — were heard to whisper among themselves, "Let's put a trick upon old Cotton." Upon which, one boy, more daring than the rest, ran up behind him and shouted in his ear, "Cotton, thou art an old fool!" "I know it, I know it," shouted the old gentleman suddenly, "the Lord make both thee and me wiser," and then reverted to his meditations. Whole pages of fact committed to memory had left the life of that time still dull and mechanical, but this single incident revealed to the schoolboy a human side.'

The eleventh chapter, dealing with 'The Close of the Victorian Epoch,' contains many reminiscences of notabilities with whom the author has come in contact. These recollections, and others of the same sort in other parts of the book, drop from the writer's pen with no flourish of self-advertisement or accent of self-complacency. For this reason, if for no other, an excerpt will be welcome. Dr. Jowett shall be its subject.

'The death of Doctor Jowett, Master of Balliol College, Oxford (1817-93), — whom it was the proper etiquette to address as "Master," — recalls associations dear to American students because of his marvelous translation of Plato, with others, only less admirable, of Aristotle's "Politics," and of Thucydides. To me, personally, it also brings back the happy Commemoration Day at Oxford in 1878, when I sat at his dinner-table with the present Duke of Devonshire, Sir James Stephen, and others, and heard that singular mixture of sermonizing and sharp retort which is so well preserved in Mallock's "New Republic." He appears there, it may be remembered, as "Dr. Jenkinson," and preaches an imaginary sermon which, it is said, annoyed the subject of the parody very much. Many are the stories yet told at Oxford of his abrupt and formidable wit. On one occasion, at one of his own dinner-parties, when the ladies had retired and a guest began at once upon that vein of indecent talk, which is, perhaps, less infrequent among educated men in England than in America, or is at least more easily tolerated there, Doctor Jowett is said to have looked sharply toward the offender, and to have said with a decisive politeness, "Shall we continue this conversation in the drawing-room?" He then rose from his chair, the guests all, of course, following, by which measure the offender was, so to speak, annihilated without discourtesy.'

A good comparison of Darwin and Spencer is given, in which some of the Synthetic Philosopher's weaknesses are laid bare, especially that 'weakness of omniscience' which betrayed its possessor into giving, promptly and unflinchingly, his opinion on all conceivable subjects, from astronomy to banking. 'Those present at his farewell dinner in New York,' continues the author, 'still recall vividly the amusing effect produced by his cautioning his hearers against baldness as an outcome of the eager American life, whereas those who sat with him at the banquet seemed like an assemblage of highly bewigged men compared with the notoriously bald-headed congregation of English barristers to be seen every Sunday at the Temple Church in London.'

Naturally, anti-slavery recollections are not wanting in Colonel Higginson's book, and in all matters pertaining to the negro question this whilom commander of a black regiment speaks with authority — especially in the chap-

ter styled 'Intensely Human.' 'Letters of Mark' gives us sundry illiterate and otherwise odd and amusing epistolary efforts that the author's fame as a public character has brought to him in the course of a long lifetime. 'Books Unread' and 'Butterflies in Poetry' are disquisitions on literary themes. That he writes so engagingly and so refreshingly on such topics may be due to the fact that, while he is evidently something of a bookworm, he is altogether free from that disagreeable bookworminess which an exclusive devotion to books often engenders. Papers on 'Wordsworthshire' and 'American Audiences,' the only chapters not already mentioned, make up the rest of the book, to which a sufficient index has been added by some careful hand. The portraits and facsimiles are of interest, but are inserted without much apparent system, and sometimes with slight cause. For example, a chance reference to Victor Hugo's observation that the insect world is, with hardly an exception, a world of silence, serves as an excuse for his portrait, which faces the passage in question. But no buyer of the book will quarrel with its publishers because they have given him more for his money than he had expected.

PERCY F. BICKNELL.

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## THE CASE OF RUSSIA.*

All things Russian are interesting to the world, now that the inner conditions of the huge empire have been revealed by the lightning stroke of the Japanese war. While a few shrewd observers with exceptional advantages for observation have been able to see below the surface and have told of inefficiency and rottenness, the most of us, even the statesmen and students of affairs, have been deceived by the superficial show of strength that Russia has presented to the world, and she has been courted and deferred to as one of the mighty powers whose vast plans of conquest and growth must not be interfered with. But two short years ago, Russia seemed to be the destined mistress of the Far East and the possessor of a large part of China and of whatever else she would have. Now her power has crumbled under the blows of a small despised Oriental power, which in shattering the prestige of Russia has also awakened China to new life.

The world is looking for the causes of these astonishing phenomena, and is not satisfied with the superficial explanations offered by writers untrained in historical and economic investigation, or by enthusiasts with one idea. The phenomena are too large to be accounted for by such facts, however true, as the weakness of the Tsar and the corruption of the court.

In the first of the books under consideration we have the results of long years of serious study of Russian conditions at first hand by a man of ability and training. Professor Milyoukov states his purpose in these words:

> 'This book is not a political pamphlet written for the occasion, but a result of long years of study devoted to the explanation of the Russian present by the Russian past. The present crisis in Russia necessarily commands attention, and everything discussed in this work converges to the one aim of explaining this crisis. But the conditions that have brought on the crisis are so deeply rooted in the past, and are so closely interwoven with every aspect of Russian life, whether of religion or of politics, of doctrines or of institutions, of social forms or of the composition of society, that an explanation of the present situation, to be at all adequate, must necessarily be a general picture of Russia and a general description of the conditions under which its civilization has developed. The crisis will pass, but the conditions of civilization remain; and my ambition has been to explain, not the momentary and the transient, but the permanent and the lasting, elements in the political, social, and religious life of Russia.'

The author carries out very satisfactorily the purpose that he had before him, and the book is one that must be studied by anyone who sets out to get a real knowledge of Russia. The lectures out of which the book has grown were delivered at the University of Chicago in 1903, before the war began; and the author has since been called to deliver a course of lectures at the Lowell Institute in Boston. These facts guarantee his scholarly standing. The conclusions that he reached before the war he has seen no reason to modify since.

The book is a substantial and satisfactory piece of work, giving the point of view of that branch of the Russian liberal party known as the 'Intellectuals,' the real liberals of the country. Professor Milyoukov's activity in the cause of freedom has already led to exile, but there is nothing in this book of the intemperance of the professional agitator or the political enthusiast. He possesses an intimate knowledge of his subject, and is fearless in expressing his opinions; and we feel through the whole discussion that he is sincere and is trying to be fair. With ample knowledge, training, and evident fairness, he is the best available guide to a knowledge of present conditions in Russia from the historical point of view.

One of the most interesting chapters for American readers is that in which the author elaborates his comparison between Russia and

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* RUSSIA AND ITS CRISIS. By Paul Milyoukov. (Crane Lectures for 1903.) University of Chicago Press.

RUSSIA FROM WITHIN. By Alexander Ular. New York: Henry Holt & Co.

the United States. There are also chapters on the Nationalistic Idea, the Religious Tradition, the Liberal Idea, the Socialistic Idea, the Crisis and the Urgency of Reform, and a brief Conclusion. As these chapters run over a hundred pages each, and are solid with significant facts and reasoning on the facts, it is manifestly impossible in a brief review to give even the baldest summary of them. There is a full analytical index, filling twenty-five pages, that will be very helpful to the student of Russian conditions and institutions, and six maps in color set forth graphically many facts important to the study of Russian development.

In striking contrast to the weighty and thorough discussion of Russian conditions contained in Professor Milyoukov's book is the superficial and unrestrained declamation of Mr. Ular in his attempt to account for Russia's conditions and misfortunes. For him there is no historical background, no evolution of the present from the past. He says in his preface: 'This book is an account of the general conditions prevailing at the outbreak of the Russian Revolution. In these the personal action of the Executive — Tsar, Princes, Ministers, and Generals — is the capital factor. Analysis of this Executive was therefore incumbent on me, by juxtaposition of the most typical facts relating to its action.' Here we have the author's theory and method; and it is easy to see where it will lead us. His typical facts are mainly pathological; he sets before us the whole royal connection for a hundred and fifty years back — 'the Reigning Dynasty of Degenerates and Fools' — as afflicted with epileptic tendencies which manifest themselves in amnesia, mysticism, and cruelty, with megalomania, sexomania, tuberculosis, morbid religiosity, mental incoherence, and degeneracy. This we have through eighty pages, one czar after another and one grand duke after another passing in procession before us.

The grand villain of the book is Plehve, whose assassination is said to have been the opening scene in the Revolution. He was the incarnation of cruel repression, the head of a system whose ramifications reached every hamlet and almost every house in the vast empire; but Witte, with his financial and economic reforms, and Pobiedonostseff, the religious autocrat and reactionist, receive their share of denunciation. The final chapter, on the National Awakening, runs through the list of petty subject nationalities, showing how in each a new spirit is rising which will contribute to make irresistible the Revolution that is now upon the empire. The book is not without value for him who can sift the facts from the fiction and the denunciation; but it is altogether untrustworthy, and cannot but mislead the untrained reader.

CHARLES H. COOPER.

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### WAR-TIME MEMORIES OF A CONFEDERATE'S DAUGHTER.*

The title of Mrs. D. Giraud Wright's 'A Southern Girl in '61' is somewhat misleading, in that it implies a book of reminiscences of Southern social life on the eve of the Civil War; whereas we find in the volume little about the 'Southern Girl' and not much about ''61,' and only casual glimpses of Confederate home-life. However, the omission may well be overlooked, since the social side of Confederate history has been pretty well exploited recently by Mrs. Clay and Mrs. Pryor, and in Mrs. Chesnut's Diary; while the volume under review has an interest and value that the social histories have not. The author, as Miss Louise Wigfall, was the daughter of Louis T. Wigfall of South Carolina and later of Texas, who represented the latter state in the United States Senate until secession came, when he was transferred to the Confederate Senate. He served the Confederacy not only in the legislative halls but also in the field at the head of a brigade of Texans.

The contents of the volume are surprisingly varied, when one considers that the writer was a seventeen year old school-girl when the war began. The account opens with a description of the family life in Texas and later in Washington, and of her own school-days in New England. Then follow character-sketches and descriptions of the prominent Confederate leaders, among them Davis, Breckenridge, Benjamin, Hunter, and Wigfall. Most of the book is made up of the public and private correspondence of Senator Wigfall and his family. The last chapters describe the life of the author while a member of General Joe Johnston's household after he was relieved from command at Atlanta, and the book closes with a description of the escape of the Wigfall family from beleaguered Richmond, and the slow and painful return to Texas.

The personal experiences of the youthful daughter of Senator Wigfall are subordinated to accounts of matters of public policy, etc. But she does give a charming description of Texas, and of life there in the fifties. Her Texas and the Texas of Olmsted are very dif-

* A SOUTHERN GIRL IN '61. The War-Time Memoirs of a Confederate Senator's Daughter. By Mrs. D. Giraud Wright. Illustrated. New York: Doubleday, Page & Co.

ferent places; the two writers saw from different view-points. Through contemporary letters and vivid narration we are given an insight into the feeling at the North in 1861, as it appeared to two school-girls from the South lingering unwillingly in a hostile country. A thrilling experience was theirs when running the blockade to get into the beleaguered Confederacy under the folds of the Stars and Bars. A touching incident is related to show the affection of Jefferson Davis for his children and their regard for him. Mrs. Wright's treatment of Davis is altogether fair, in spite of her father's violent dislike of the Confederate president's policies and plans. Another side of Johnston's character is revealed in the descriptions of life in his family. Very little is said about that most fruitful topic—the privations of the last years of the war; but under date of May 3, 1864, there is an amusing note to the effect that 'I am completely unshod, as my boot gave way entirely yesterday in my walk with F.,' and another note six days later explains that 'the prices for mending shoes are so exorbitant that I expect I had better wait and have them mended in the country.' How she managed meanwhile we are not informed.

Some of the letters printed are valuable as historical documents. Wigfall was the confidential correspondent and adviser of Beauregard, and of Johnston, whose most cherished plans were unfolded for his approval and assistance. In this correspondence Wigfall is seen in a more favorable light than usual. Here he shows his common-sense, and that practical side of his nature which caused people of the time to respect his judgment, and none of that fierce and unreasoning criticism, that 'pernicious nonsense,' as some one called it, which was characteristic of his conversation when excited. The 'inside' history of his breach with Davis is here related, and the documents are given; and most people will agree that Wigfall and Johnston were right. Johnston's letters in regard to the conduct of Confederate affairs in the West are convincing as to the mistake made by Davis and his advisers. Incidentally, Johnston's and Wigfall's disquisitions on the military aspects of the geographical situation of Mississippi and Tennessee are very effective. The friends of the excessively criticised General Braxton Bragg will be pleased at the frank praise of Bragg's management expressed in Johnston's private letters here published. There is a communication from Alexander H. Stephens, dated February 13, 1865, declaring that the Southern people are still willing and capable of resistance, but that leadership is lacking. Stephens favored an appeal to 'all friends of constitutional liberty' at the North for a settlement in the 'forum of reason.' As long as he lived, Stephens believed that the war was fought over political and not over less superficial differences. The curious and inexplicable hopefulness of the Southern people is shown in the correspondence of late 1864 and early 1865, in regard to the Atlanta and Tennessee campaigns. There is no indication that they knew how badly Hood was losing before Sherman and Thomas. There is a whole commentary in Wigfall's remark about Senator Hunter of Virginia: 'I don't know what we Southern men would do without Hunter; he is the only one among us who knows anything about finance.'

The volume is a fine specimen of the printer's art in type, paper, and illustrations. The latter, about fifty in all, are from contemporary portraits of Confederate statesmen and generals, and Southern women of the war time. The last illustration, of the carpetbag and negro legislature of South Carolina, seems entirely out of place, unless it is meant to emphasize the contrast between 'before the war and after.'

WALTER L. FLEMING.

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## AMERICAN COLONIAL ENTERPRISE.*

Eight years ago the American world, self-centered, self-complacent, and self-sufficient, turned away indifferently from all that was occurring beyond our two enclosing seas. All our energies were absorbed in developing our own resources, and in working out our own industrial, financial, and political problems. Then came the sudden outburst of national wrath following the 'Maine' explosion, and at one bound we sprang from our historic isolation into the arena of world-politics. The crusading war to set free the oppressed Cuban led to the campaign in the following year which dashed the hopes of the oppressed Filipino. With one hand America offered to Cuba her place among the nations under the international guarantee of this powerful government, and with the other placed over the aspiring Philippines an alien proconsul and an alien law. In the midst of those islanded seas, where for several centuries old-world powers have been working out the problems of the government of dependencies by a force imposed from without and from above, we have ourselves set up an experiment in the same dubious line.

Two questions are propounded with grow-

*THE ETHICS OF IMPERIALISM. By Albert R. Carman. Boston: Herbert B. Turner & Co.

*OUR PHILIPPINE PROBLEM. By Henry Parker Willis. New York: Henry Holt & Co.

ing insistency to the American people: 'How do you justify your continuance in the Philippines?' and 'What is the character of your conduct there?' The second question can be answered only by presentation of facts; the first, however answered, must always lie within the field of opinion. Toward the discussion of this first question three bodies of opinion have been formed or promulgated in the United States within a few years. One group of thinkers, who have been in a general way designated as 'anti-imperialists,' believe that 'in the nature of things, no political control can be legitimately exercised by any one set of men over another, and that such control, if permanently assumed, can never avoid the taint of selfishness.' A second group, at the other extreme of political ideas, will adopt the utterance of Professor Burgess, as an interpretation of their views: 'We must conclude, from the manifest mission of the Teutonic nations, that interference in the affairs of populations not wholly barbaric, which have made some progress in state organization, but which manifest incapacity to solve the problem of political civilization with any degree of completeness, is a justifiable policy. The Teutonic nations are the political nations of the modern era. . . . The duty has fallen to them of organizing the world politically.'

Undoubtedly, the larger number of the many people in the United States for whom Professor Burgess may be allowed to speak, would accept, as a proper corollary from their views, that with the duty of organizing other peoples politically there goes the duty of so organizing them as to bring benefit and blessing to the dependent as well as to the ruling race. In their eyes, the organizing process well becomes a trust, exercised by the organized for the benefit of society at large. Under the influence, however, of the events as they have marched in the islands since 1898, a new edition of imperialistic justification has taken form, and has differentiated a third group of thinkers, well represented by the author of 'The Ethics of Imperialism.' Mr. Carman has small respect for those who try to justify our stay in the Philippines on any altruistic basis of 'first help to the injured.' He will hear naught of Spanish aggression as a cause of our venture over sea, or of good done for anyone else by our continuance therein. He says boldly: 'The truth is that the American nation felt the need, commercially, of the Philippines, precisely as Britain has long felt the need, commercially, of India; and when the fortunes of war made it possible for her to seize the islands without the risk of embroiling any of the other stronger powers, she seized them. The Spanish war did not play the part of a provocation, but it brought about an international situation which made the seizure of the islands a safe proceeding.' This, in his ethical conception, was also a praiseworthy proceeding; and he adds a warning, that 'if a people indulge so freely in pharisaical chatter about their "duty" toward weaker and more backward peoples that they come to believe that they are conquering them for the benefit of the conquered, they may be led into undertaking "duties" of this kind which will prove to be burdens.' Apparently in this latter contingency only could matter for reproach be found.

Mr. Carman arrives at an ethical satisfaction in these conclusions through a system of ethics which is his own. He sets up the 'ethics of egoism' over against so-called Christian ethics, which he identifies with a foolish and suicidal Altruism. He finds no progress, for the individual or for the community, except in an egoism which at best can only be called a reasonable selfishness. All that a man may do for wife or child or neighbor or country is done because it conduces to his own advancement, or at most, to his own pleasure. All the sources of action which have ever ennobled the world are, by this frank apostle of Self, polluted and poisoned. 'Whatever is is right' is more humanly if less humanely read anew, 'whatever succeeds is right.' 'It seems hardly necessary,' he says, 'to point out that the more unselfish virtues — such as justice, honesty, truth, fair play, self-restraint from passions which might injure others as well as one's self — are as certainly egoistic. A man stands a better chance of getting and keeping wealth in a community which is honest than in one which is not; everybody benefits by justice, truth, fair play, and mutual self-restraint.' The conduct of a man who practises justice, truth, and fair play, in a community where the majority do otherwise, does not seem to be accounted for by this peculiar ethical system, although it might justify all the evils of successful imperialism.

Mr. Willis, the author of 'Our Philippine Problem,' entitles himself 'sometime Armour-Crane travelling fellow in the University of Chicago,' although he does not indicate that he was such at the time of the investigations which are the basis for his book. This essay is a scathing impeachment of the conduct of the government of the United States and its employees in the Philippines. Mr. Willis somewhat prejudices his case as an impartial critic by the expression of his own adverse opinion in the preliminary chapter, before he has presented his evidence to his readers. He would

have made the impression he desires to make more readily had he not thus violated a rule as good in book-making as in oratory. He has gone no further than page sixteen, when he makes the assertion — which he never takes up again: 'Experienced colonial administrators like Sir Andrew Clarke pointed the way to a pacific settlement of the difficulty through the establishment of a protectorate with native rulers advised by able and upright Americans; but such counsels were brushed aside. War was wanted: war enough, in the later words of President Roosevelt at Sea Girt, N. J., to go around.'

Mr. Willis gives, apparently, careful studies of the civil service, local government, the judicial system, the constabulary, the church, education, business, agricultural and social conditions, and economic legislation. In no one of the fields does he speak encouragingly; in most of them he depicts a black picture. The chapter on control of public opinion, in its representation of a muzzled press and judiciary, is only less hideous than the terrible survey of the system of supervised prostitution. As one turns these pages, he wonders whether he is reading about occurences in the daily life of a people in the twentieth century, or whether, unawares, he has picked up some treatise on the Venetian or Florentine life in the age of Machiavelli and the despots. No modern government has ever been more severely impeached of high crimes and misdemeanors against the spirit of the institutions of its people, than has the government at Washington in these chapters. The book cannot be ignored by those who love our institutions, nor indeed by those who administer them for us today.

JOHN J. HALSEY.

## RECENT POETRY.*

The delicate talent of Ernest Dowson is appraised with intelligence, and the subtle sympathy which it so peculiarly needs, in the introductory essay by Mr. Arthur Symons which accompanies the final edition of Dowson's 'Poems.' As Mr. Symons says, Dowson's work means little to the world at large, but a 'great deal to the few people who care passionately for poetry.' He lived for thirty-two years, the sum, perhaps, of expectation for one who could write these exquisitely pathetic lines:

'They are not long, the weeping and the laughter,
Love and desire and hate,
I think they have no portion in us after
We pass the gate.

'They are not long, the days of wine and roses:
Out of a misty dream
Our path emerges for a while, then closes
Within a dream.'

'He sang one tune over and over again,' says his critic-friend; and this is its most beautiful setting:

'Last night, ah, yester night, betwixt her lips and mine
There fell thy shadow, Cynara! thy breath was shed
Upon my soul between the kisses and the wine;
And I was desolate and sick of an old passion;
Yea, I was desolate and bowed my head:
I have been faithful to thee, Cynara! in my fashion.

'All night upon mine heart I felt her warm heart beat,
Night-long within mine arms in love and sleep she lay;
Surely the kisses of her bought red mouth were sweet;
But I was desolate and sick of an old passion,
When I awoke and found the dawn was gray:
I have been faithful to thee, Cynara! in my fashion.

'I have forgot much, Cynara! gone with the wind,
Flung roses, roses riotously with the throng,
Dancing, to put thy pale, lost lilies out of mind;
But I was desolate and sick of an old passion,
Yea, all the time, because the dance was long:
I have been faithful to thee, Cynara! in my fashion.

'I cried for madder music and for stronger wine,
But when the feast is finished and the lamps expire,
Then falls thy shadow, Cynara! the night is thine;
And I am desolate and sick of an old passion,
Yea, hungry for the lips of my desire:
I have been faithful to thee, Cynara! in my fashion.'

The tradition of polished academic verse, sensitive to the pressure of the time, but informed by ideals that are more than temporal, the traditions best illustrated during our own age by Matthew Arnold, is well maintained by Mr. Arthur C. Benson, a singer who is never clamorous, but whose restrained measures are far more impressive to the reflective mind than those of the more robust voices that catch the general ear. One does not often (outside of the accepted classics) come upon as beautiful a poem as the 'Peace' which opens Mr. Benson's latest volume. We quote three of the most typical stanzas:

'I am not weary of the kindly earth,
Nay, I am fain of honour and delight;
I bless the patient hour that gave me birth,
I shudder at the nearer-creeping night;
But I have dreams of something deeper yet,
A steadfast joy that daily should increase,
Warm glowing 'neath the ashes of regret;
Not dull content that comes when ardours cease,
But peace divinely bright, unconquerable peace.

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THE POEMS OF ERNEST DOWSON. With a Memoir by Arthur Symons. New York: John Lane Co.

PEACE, AND OTHER POEMS. By Arthur Christopher Benson. New York: John Lane Co.

MUSA VERTICORDIA. By Francis Coutts. New York: John Lane Co.

THE RAINBOW AND THE ROSE. By E. Nesbit. New York: Longmans, Green, & Co.

SONGS AND POEMS. By Lizzie Twigg. New York: Longmans, Green, & Co.

POEMS. By John Vance Cheney. Boston: Houghton, Mifflin & Co.

POEMS. By Alexander Francis Chamberlain. Boston: Richard G. Badger.

DAY DREAM AND EVEN SONG. By Frederic Fairchild Sherman. New York: James Pott & Co.

RUBAIYAT OF SOLOMON, AND OTHER POEMS. By Amanda T. Jones. New York: Alden Brothers.

SONNETS AND SONGS. By Helen Hay Whitney. New York: Harper & Brothers.

. . . . . .

'Not here nor there is peace to be achieved,
The mind must change, and not the earthly scene;
And how shall he who once hath truly grieved
Gain hope and strength to be secure, serene?
Not by forgetting shall such rest be earned,
Nor with closed eyes that dare not see the light,
But facing loss and death, and having learned
What hope remains, what heritage of might—
Then on the fearful heart dawns the unhoped-for light.

'And not in youth can this be inly seen,
Not till the years have dimmed the dinted shield;
Not till the stern thought of what might have been,
Hath pierced the spirit, and the wound is healed.
Youth dreams of love and conquest, generous dreams,
Nought is too high but he shall dare to climb;
Then, when in mid ascent the summit seems
More steep than Heaven itself, more old than Time,
Then dawns the light, and makes the broken life sublime.'

Mr. Benson's 'Ode to Japan,' written in celebration of the English alliance, may be illustrated by the following stanzas:

'From us you shall acquire
Stern labour, sterner truth,
The generous hopes that fire
The Spirit of our youth.
And that strong faith we reckon ours,
Yet have not learned its strength, nor proved its dearest powers.
'And we from you will learn
To gild our days with grace,
Calm as the lamps that burn
In some still holy place;
The lesson of delight to spell,
To live content with little, to serve beauty well.'

Tender, sincere, and refined, Mr. Benson's verse appeals to our highest spiritual nature, and delivers its message with persuasive grace. We wish that we might reproduce 'The Fool,' in still further exhibition of the author's quality, and find space to illustrate both his sonnets and his official odes to music, and upon the death of Victoria and the coronation of Edward.

Mr. Francis Coutts dedicates his new volume to 'Musa Verticordia,' whereby he would signify a consecration to sterner thoughts and loftier ideals than concern the common cry of rhymers. 'Enlarge your measures, minstrels' is his war-cry, and his purpose,

'To make each reasonable spirit free
To work out its salvation, undeterred
By old accumulated custom's dross
Or by authority's self-loving law.'

It is a severe task, and the temptation to seek more flowery paths is strong.

'Ah, sometimes still unwittingly I sigh
To sing the facile lie,
The old familiar fancies,—women, wine,
Pale moonlight and moonshine,
Faint ecstacies of pure religious faith,
The legend and the wraith,
With birds and butterflies, and dreams of gold,
The new dream and the old.'

In the pursuance of his high purpose, Mr. Coutts achieves strength, although often at the sacrifice of the gracious charm which we are wont to demand of a poet. We may illustrate this statement by his sonnet-commentary upon a text found in the 'Osservatore Romano' at the time of the Dreyfus trial.

'Oblivious of infinity,—interred
As in a chrysalis of scanty scope,
In this small world, where he must grovel and grope,—
Is Man more tragical or more absurd?
Consider that abominable word
Just uttered by the Journal of the Pope:
"A Jew accused of treason must not hope
For sympathy from us." Have they not heard

That story of the Jew of Galilee,
Who suffered crucifixion for the blame
Of treason and the sin of heresy?
And lit they not the faggot's frequent flame,
To prove their perfect Catholicity
By burning those outside it, in his name?'

This attitude of intellectual challenge is characteristic of the entire volume, and it is such touches of *sæva indignatio* that give the author's work its most distinctive quality.

Mrs. Hubert Bland (E. Nesbit) is no amateur of verse, and her work always pleases. It reaches about the level of Jean Ingelow's thought and sentiment, but never quite achieves the distinction of Christina Rossetti. Her latest volume, 'The Rainbow and the Rose,' yields us these pretty stanzas, entitled 'En Tout Cas':

'When I am glad I need your eyes
To be the stars of Paradise;
Your lips to be the seal of all
The joy life grants, and dreams recall;
Your hand, to lie my hands between
What time we walk the garden green.

'But most in grief I need your face
To lean to mine in the desert place;
Your lips to mock the evil years,
To sweeten me my cup of tears,
Your eyes to shine, in cloud's despite,
Your hands to hold mine through the night.'

Father Sheehan stands sponsor for Miss Lizzie Twigg's little book of 'Songs and ing in the old Celtic way of all the tenderness and sweetness, the magic and glamours of Nature, as she shows herself here in our own beautiful land.' We must surely welcome a singer who brings us such lyrical verse as 'Hush!'

'Flame in the skies of sunset brighter than dazzle of dawn,
Silver veil of the daisies spread on an emerald lawn,
Deep'ning grey of the twilight falling on byre and bawn,
And mists like a ghostly garment round the quiet mountains drawn.

'Here through the dusky branches gleameth the rosy flush,
Onward the river runneth, lapping through reed and rush,
Out in the stillness ringeth the song of a hidden thrush,
With finger on lip stands silence, and hush! says the whole world, hush!'

Another lyric, equally simple and equally charming, is called 'Sunset.'

'Opal and pink and pearl and gold
There in the West away,
Silver and crimson fold on fold
There in the West away.
And the radiant sea like a mirror rolled
There in the West away.

'Who does not sigh for the lands that lie
Hid in the West away?
Hid by the curtain of sunset sky
Far in the West away?
Who does not sigh for wings to fly
Away to the West, away?'

It takes a well-nigh perfect ear for music to write such verse as this. And how these Irish poets love to ring the changes on light and shadow, color and sound, birds and flowers and trees! Father Sheehan aptly says of this book that it offers 'the antithesis of every art that may be called Tennysonian,' and we may well be glad that it is so spontaneous and unaffected, so free from bookishness and imitative endeavor.

Mr. John Vance Cheney has been known to the public for many years as one of our most delicate lyrists. Nearly every magazine of consequence has had him for a contributor, and he has put forth several small collections of his verse. He has now brought together in a single volume of 'Poems' all of his work that he wishes to preserve, and thereby made it possible to form a just estimate of his total achievement. It is a limited achievement, no doubt, for few of the pieces extend beyond a single page, and many of them are but the briefest bits of song. The only exception to this general rule is offered by the dramatic idyl at the close of the book, 'When Love Was Lord,' which serves chiefly to emphasize the fact that the poet is most truly himself when he is content to be a maker of cameos. Nor is there a very deep note of passion sounded in his song. His lyrics are of acceptance, coupled only with the gentlest and most apologetic sort of questioning. When nature is his theme, there is rarely any questioning at all, but merely the penetrative gaze and the loving communion. The very soul of 'Twilight,' for example, the very heart of its mystery, is in these lines:

'Hid ways have winds that lightly shake
The silver willows, half-awake,
Mysterious paths the moonbeams take
Across the shadowed mountain-lake;
The soul in deeper secret goes
Behind the lilac and the rose
In skies of evening, far away,
Beyond the flight of night and day.'

Mr. Cheney is often felicitous in the simple quatrain of gnomic content:

'Wouldst hear the singing of the spheres,
Hark with closed ears;
Wouldst follow Beauty to her skies,
Look with closed eyes.'

His philosophy of life — not the deepest, perhaps, but true as far as it goes,— is expressed in 'The Happiest Heart.'

'Who drives the horses of the sun
Shall lord it but a day;
Better the lowly deed were done,
And kept the humble way.

'The rust will find the sword of fame,
The dust will hide the crown;
Ay, none shall nail so high his name
Time will not tear it down.

'The happiest heart that ever beat
Was in some quiet breast
That found the common daylight sweet,
And left to Heaven the rest.'

Sometimes a pleasant conceit is expressed with engaging *naiveté,* as in the verses 'At Candle-Lighting.'

'I think it better to believe,
And become as the children, they
The children of the early day,
Who let the kindly dream deceive,
And joyed in all the mind may weave
Of dear conceit—better, I say,
To let wild fancy have her way,
To trust her than to know and grieve.
A poet of old Colophon
A notion held I think was right,
No matter how or where he gat it;
*The stars are snuffed out every dawn,*
*And newly lighted every night.*
I hope to catch the angels at it.

The traits that we have found space to illustrate, and others that must go unmentioned, should endear the author to us, at least in our less strenuous moods. They are traits that constantly suggest the artless method and the appealing voice of Emerson, to whose memory it was peculiarly fitting that the author should have inscribed this beautiful and sympathetic sonnet:

'Plato come back to turn a Yankee phrase,
Franklin recalled to lord the world of soul—
So came he, so he journeyed, sane and whole,
The Concord pilgrim on the upper ways.
Born to her lap, his heart was ever May's,
In vernal terms he read to us the scroll
Of time; he chanted from the magic roll;
We knew the joy and beauty of the days.
He read to us until his sight grew dim—
Blinded with brightness from beyond the sun—
Then followed he the glory from afar.
But not until a race had learned of him
The murmurs of eternity that run
Through human hearts, the blossom and the star.'

According to the title-page of his 'Poems,' Mr. Alexander Francis Chamberlain is a doctor of philosophy, a professor of anthropology, and a member of various learned societies. But these ominous facts should not be counted heavily against him, since his verse is of pleasing quality, and inspired by fine ideals. We quote what seems to us the best of his sonnets.

'Two men, at least, earth holds, not less than heaven,
Immortal,—Jesus, Shakespeare. Saxon, Jew,
Alike these conquer race and clime, are given
Enduring mastery over old and new.
One chose in all men's hearts to be enshrined,
So death might pass, and hate be lost in love.
The other, templed in the human mind,
Drew life and death, all acts and thoughts that move.
They stand alone, but not from us disjoined,
Or from each other. They are kith and kin
Of all mankind. The wit, the love they coined
Came from the common ore where all begin.
That English brain, that heart in Palestine,
Grew not less human, as they grew divine.'

A sonnet seems to be the best selection we can make from the sonnets, lyrics, and quatrains that make up Mr. Frederic Fairchild Sherman's 'Day Dream and Even Song.'

'Sweeter than any earthly dawn is this,
The morning of our love, when her fond eyes
Open like little flowers of Paradise
And fill the garden place of dreams with bliss.
No glory of the daybreak do I miss—
Blushes that rival daybreak's rosy skies,—
Smiles that are sunshine laughing in disguise,—
And all the sweets of summer in her kiss.

Her hair is like a golden mist above
The snowy bosom, that unfathomed sea,
The undercurrent and the tide whereof
Are but the yearning of her heart for me;
And in the lyric whisper of her love
There is a murmur of eternity.'

This is extremely pretty in the conventional way, and there are a dozen others as good, to say nothing of the lyrics or of the really fine ode at the close of the volume.

The poetical work of Miss Amanda T. Jones has been for many years familiar to those who have explored the byways of American literary production, and they have always felt that it deserved a wider recognition than has thus far been accorded to it. Now, after a long silence, Miss Jones has put forth a new volume of poems, which may perhaps secure for her work something of the appreciation which has long been its due. The new book is entitled 'Rubaiyat of Solomon, and Other Poems.' The first third of its con- Poems,' and speaks of the author as 'dream-tents is given up to a versification, in the familiar rubaiyat form, of certain of the sayings of Solomon and Koheleth. The following is a typical example:

'Better is grief than feasting: Go thy way
Unto the house of mourning,—there survey
The end of all mankind: for it is well
The living to his heart this truth should lay.

'Sorrow excelleth laughter: None may tell
What hour he also with the dead must dwell.
By sadness of the countenance, the heart
Is turned to God that did from Him rebel.

'The wise man chooseth still the better part,
But if, within the house of mirth, thou art
Among the fools better than song shall be
The wise rebuke that woundeth as a dart.

'As crackling thorns, under the pot, set free
Their sparks that straightway into darkness flee,
Even so the laughter of the fool doth start;
And all his works with vanity agree.'

There are some fifty pages of this sort of paraphrase, but we cannot help regarding the effort as a mistaken one. The consecrated words do not gain in either dignity or beauty; in fact, they lose very distinctly, and all such attempts must be essentially of the lineage of Sternhold and Hopkins, or of the Bay Psalm Book. It is elsewhere in Miss Jones's volume that we must look for her most meritorious verse. We find it, for example, in the group of 'Kansas Bird Songs,' in the lyrics of childhood, the tender personal tributes, and the pieces that touch on contemporary history. We cannot do better than quote from the poem called 'Panama' (home of the dove-plant, or Holy Ghost flower).

'What time the Lord drew back the sea
And gave thee room, slight Panama,
"I will not have thee great," said He,
But thou shalt bear the slender key
Of both the gates I builded Me
And all the great shall come to thee
For leave to pass, O, Panama!
[*Flower of the Holy Ghost, white dove,*
*Breathe sweetness where He wrought in love!*]

'His oceans call across the land!
"How long, how long, fair Panama,
Wilt thou the shock of tides withstand,
Nor heed us, sobbing by the strand?
Set wide thy gates on either hand,
That we may search through saltless sand,
May clasp and kiss, O, Panama?
[*Flower of the deep-embosomed dove,*
*So should His mighty nations love!*]

Commenting about six years ago upon Miss Helen Hay's first volume of verse, we spoke of its evidence of 'poetic sensibility and the artistic conscience.' The author (now Mrs. Whitney) has produced a second volume which justifies a repetition, and even an emphasis, of this characterization. Here are thirty sonnets and rather more than that number of songs, every one of which is a finished bit of art. The work is of so even an excellence that it offers little room for choice. The first of the sonnets—'Ave atque Vale'—is as good as any of those that come after, and how good it is we will make clear by quotation.

'As a blown leaf across the face of Time
Your name falls emptily upon my heart.
In this new symmetry you have no part,
No lot in my fair life. The stars still chime
Autumn and Spring in ceaseless pantomine.
I play with Beauty, which is kin to Art,
Forgetting Nature. Nor do pulses start
To hear your soul remembered in a rhyme.

You may not vex me any more. The stark
Terror of life has passed, and all the stress.
Winds had their will of me, and now caress,
Blown from bland groves I know. Time dreams, and I,
As on a mirror, see the days go by
In nonchalant procession to the dark.'

The note of grave melancholy thus struck at the outset is maintained in all the pages that follow, for the 'deep, unuttered sadness in the world' is the constant burden of Mrs. Whitney's song. Even the lyrics are rarely lyrics of joy, and when they seem to be such, it is a subdued joy, chastened by some reflection upon the transitoriness of human happiness. Yet the sadness of the poet does not bring forth blind despair; it rather spurs the spirit on to nobler endeavor.

'Fight, though the bulwarks of your faith may fall,
Life become gray and full of weariness,
Love prove a lie and wisdom bitterness—
Fight, for the strife alone avails for all.

'Fight and fight on, exalting in the light,
Standing alert and upright gleefully,
Seizing life's joys and woes courageously,
Man to the end, and Master—laugh and fight.'

This is the fine challenge to the spirit that we have heard from many voices before—from the lips of Arnold and Henley and Sill. We must make one more selection, this time for the purpose of illustrating the imaginative quality of the writer. 'Etoiles d'Enfer' is the title.

'The four wide winds of evening have their stars,
Fashioned in fire, in purity of snow,
Tossed to their height by endless avatars—
These all the righteous know.

'What of the stars of Hades? On the gloom
The outcast see them shine like angels' eyes,
And in the living night that is their tomb
They dream of Paradise.

'They know the stars of Hades. They are deeds,
Wickedly born, which came to good at last—
Fair blossoms spring from villainy of weeds,
Rest—and redeem the past.'

WILLIAM MORTON PAYNE.

## BRIEFS ON NEW BOOKS.

*Posthumous sketches by Lafcadio Hearn.*

The gleaning of the grapes of Lafcadio Hearn suffers but little even when compared with his own vintage at its best. A small posthumous volume entitled 'The Romance of the Milky Way, and other Studies and Stories' (Houghton, Mifflin & Co.) presents half a dozen (or seven, to be exact) graceful trifles, all but two Japanese in theme, preceded by a short biographical and appreciative notice by 'F. G.,'—that is, beyond the peradventure of a doubt, Mr. Ferris Greenslet. 'With the exception of a body of familiar letters now in process of collection,' says this editor, 'the present volume contains all of Hearn's writing that he left uncollected in the magazines or in manuscript of a sufficient ripeness for publication.' The exquisite art of Hearn's pen stamps the little book as a notable one; and, curiously enough, the chapter on 'Ultimate Questions,' suggested by Spencer's essay thus entitled, and left by the author in what he regarded as an unfinished condition, is the best and most characteristic portion of the collection. In this paper, as Mr. Greenslet writes, 'which strikes, so to say, the dominant chord of this volume, we have an almost lyrical expression of the meaning for him of the Spencerian philosophy and psychology. In it is his characteristic mingling of Buddhist and Shinto thought with English and French psychology, strains which in his work "do not simply mix well," as he says in one of his letters, but "absolutely unite, like chemical elements,—rush together with a shock;"—and in it he strikes his deepest note. In his steady envisagement of the horror that envelopes the stupendous universe of science, in his power to evoke and revive old myths and superstitions, and by their glamour to cast a ghostly light of vanished suns over the darkness of the abyss, he was the most Lucretian of modern writers.' The first two chapters deal with matters of Japanese folk-lore and poetry, many of the peculiar five-line poems being given, with prose translations and numerous explanatory footnotes. The closing selection is a highly interesting 'Letter from Japan,' dated August 1, 1904, and treating of the war then in progress, and of the calm, confident, even joyful bearing of the people at home. A short account of a gruesome West Indian incident, and two Japanese stories of the weird and ghostly order, make up the rest of the book. In the light of recent events, which tend to prove that Japan can more calmly face overwhelming disasters than minor annoyances, the following is of interest: 'Were Kuropatkin able to fulfil his rash threat of invading Japan,' says Hearn, 'the nation would probably rise as one man. But otherwise the knowledge of any great disaster would be bravely borne. From time unknown, Japan has been a land of cataclysms,—earthquakes that ruin cities in the space of a moment; tidal waves, two hundred miles long, sweeping whole coast populations out of existence; floods submerging hundreds of leagues of well-tilled fields; eruptions burying provinces. Calamities like this have disciplined the race in resignation and in patience; and it has been well trained also to bear with courage all the misfortunes of war. Even by the foreign peoples that have been most closely in contact with her, the capacities of Japan remain unguessed. Perhaps her power to resist aggression is far surpassed by her power to endure.'

*The Far East geographically considered.*

Mr. Archibald Little's 'The Far East' (Oxford Clarendon Press) is the kind of book of which there has been genuine need for some time. It furnishes, instead of the familiar speculations about oriental competition or the possibilities of western struggle for the partition of China, a geographical study of the various political divisions of the extreme Orient. There is small treatment of actual commerce, or of immediate commercial prospects in the narrow sense, anywhere in the volume. In a very important way, however, the book will furnish aid to the student of commerce, since it estimates the fundamental resources, and, quite as important, the distribution of the water-ways and possible trade-routes of the Chinese Empire and its dependencies and neighbors. Here and there, brief historical summaries supply a background for the discussion of the probable political and commercial relations of the future. There is much that must be of value to students of possible military campaigns, and more that will serve to inform the intelligent business man who is studying the possibilities of scientific trade expansion. While Mr. Little's work is thus primarily geographical and geological, its political features being purely incidental, it is not written in a style that ought to repel any serious reader, even though he may not be a student of science in the narrow sense of that term. The volume is certainly not popular, yet it has a quality of interest that will commend it for very general reading. The preface describes it as having been 'written literally in the intervals of business'; but this business being that of a commercial traveller in the Far East,

the absorption of the author seems to have helped rather than hindered the attainment of successful results. A feature of the book worthy of special praise is the numerous maps, which show both geographical and physiographical relations. They have evidently been selected with great care, particularly those which indicate the distribution of mineral products. A few photographs, none of which seems familiar and all of which are enlightening, appear in the book. Mr. Little's work is one that should be especially acceptable in view of the general interest, and equally general lack of accurate information, with reference to the Far East which just now prevails in the United States.

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*A scholarly essayist's latest work.*

The better acquaintance that the reader gains with Mr. Paul Elmer More, as the successive volumes of 'Shelburne Essays' (Putnam) make their appearance, is not the least part of the pleasure they bestow. In the Third Series, just issued, an emphasis that speaks of personal experience and conviction is more than once placed on the unreality of things commonly held to be real, and on the permanence and substantiality of the ideal. 'Only, perhaps' the author declares, 'when the hope of love . . . and the visions of ambition, the belief in pleasure and the luxury of grief, have lost their sting, do we turn to books with the contented understanding that the shadow is the reality, and the seeming reality of things is the shadow.' There is a ring, too, of personal reminiscence in what is said of the significance to literary art of disappointed love in the literary artist. Denied the happiness of living his love-story, the poet is forced to realize it in his verse. These later essays, especially that on Sterne, betray a fine appreciation of humor which the earlier pieces had hardly led one to expect. But from indulgence in humor on his own part, the essayist, with a not unpraiseworthy restraint, still refrains, except rarely and in a very quiet way. Chapters on Whittier, Browning, and Swinburne show Mr. More to be a warm lover of the Quaker poet, a less ardent admirer of Browning, whom he regards as a 'false prophet,' and not at all enthusiastic over Swinburne. Whittier's 'Pennsylvania Pilgrim' strikes him as possessing peculiar beauty, and as 'quite the most characteristic of his works.' Yet he fails to find in the poet's critics and biographers any confirmation of this judgment, and is only reassured by some words of praise from Whittier's own pen—hardly the most authoritative source. The reason of this 'conspiracy of silence,' as the essayist calls it, is not so unapparent as he seems to think. The three-line stanza, each line ending in the same rhyme, is awkward, and is largely responsible for many forced and faulty rhymes. The rhythm, too, is in places anything but musical. Finally, the poem, one of Whittier's longest, is too long; that is, it suffers in comparison with the poet's gems of song, which, except 'Snowbound,' are all much shorter. Mr. More shows himself to be still unreconciled to New England transcendentalism. To him, the iron string so magnificently twanged by Emerson gives forth a false note. This 'spirit of self-dependence,' he asserts, 'was dangerous at the best.' Besides the above-indicated subjects, the book treats of Cowper, Sainte-Beuve, Scott's novels, Christina Rossetti, 'Don Juan,' Shorthouse, and 'The Quest of a Century.' The quest is for peace, and the author's closing paragraph, too long for quotation here, is especially commended to the reader's attention.

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*A new life of Ireland's patron saint.*

The mediæval biography is one of the most untrustworthy forms of historic literature. Particularly is this true when the subject is one of the earlier saints. Frequently the personal histories of these men are so completely overlaid with legend that it is almost impossible to obtain even a glimpse of the individual as he really was. Perhaps this is truer of Saint Patrick than of any of the other great Christian heroes of the middle ages. Professor Bury, of Cambridge, England, has recently undertaken to separate the mythical from the actual, and reveal to us the real Patrick. His 'Life of St. Patrick' (Macmillan) is a book of about four hundred pages, nearly half of which are devoted to a critical examination of the sources. According to this learned historian, Patrick was born about the year 389, somewhere in southwestern Britain, perhaps in Wales. At the age of sixteen, he was carried as a captive into northern Connaught (not into Ulster, as some have maintained); but a few years later he escaped to Gaul, whence he was taken to Italy. After a time he found his way back to Britain; but soon the conviction came to him that he was chosen to preach the Gospel in the land of his captivity, and he returned to Gaul to prepare himself for the Christian ministry. In 432 he was consecrated bishop, and proceeded to his chosen field. He was then probably forty-three years old. For nearly twenty years he worked among the Irish, his death occurring on the seventeenth of March, 461. Most of his work was done in the northern part of the island, but he was active also in other parts. Patrick was not the first to plant the standards of the Church in Ireland, nor was he the first bishop of the Irish Church, Palladius having served a year before him; but the real growth of Christianity in those regions dates from his arrival, and the organization of the Church in Ireland was largely his work. The popular conception of Patrick's character, the present biographer finds to be utterly false; with the hero-saint of Celtic legend 'who curses men and even inanimate things which incur his displeasure,' he has nothing in common but a name. His writings reveal a strong personality, an intensely spiritual nature, a resolute character, an unbending will, and an energetic manhood. In learning he was very deficient, but he possessed in great measure those 'practical qualities most essential for carrying through the task which he undertook in the belief that he had been divinely inspired to fulfil it.' Perhaps some readers will regret that Professor Bury has found it necessary to reject so much picturesque

material, but students of the middle ages are likely to agree that in writing this biography the author has done a real service to the cause of Irish history.

*A group of humble floral friends.*

'The Fern Allies' is the title of a handsome book recently published by the Stokes Company, New York, for Mr. Willard N. Clute, the author. Mr. Clute is Instructor in Botany in the Joliet township high-school, and has been long known as an enthusiastic student of Ferns. The fern allies include a variety of small and generally unnoticed plants whose principal interest lies in the fact that they are kin to the ferns, and in the further fact that they are in a general way the meagre remnants of an earlier wide-spread majestic flora, namely, that of the age of coal. The little club-mosses that run among the trees and carpet the ground in some of our undisturbed northern woods, pretty green plants sending aloft yellowish spikes dusty with golden spores in their season, are probably the most familiar of the series, since in these later sentimental days they are gathered from the woods and heaths in thousands, packed in barrels and sent to every hamlet and town, in an effort to make Christmas green. Hardly less familiar, however, are the old scouring-rushes of meadow and farm, — the 'joint-grasses' of childhood memory: strange, clean stems that could be plucked apart and reunited as one walked to school, much as were the youthful loves and friendships of those days. These queer old plants, less than a hundred species of them in all (and that means in all North America), Mr. Clute has gathered for us, drawn every one, and presented by a very complete description in each case, so that, as he says, even the novice should now be able to name and know the little specimens as they are collected or encountered. Eight colored plates, some of them more than usually life-like, contribute to the book's attractiveness. The style of the author is generally adapted to the purpose in view, but is sometimes diffuse and sometimes not clear. 'Insolation,' on page 145, will not be understood. The book is a valuable addition to our literature of less-known American plants, and will no doubt contribute to the wider information of our people in a direction in which as intelligent men and women we have yet much to learn, much to enjoy.

*The letters of a saintly woman.*

Saint Catherine of Siena has long been recognized as the most remarkable woman of the fourteenth century. The new translation of her Letters (Dent-Dutton), made and edited with able introductions by Miss Vida D. Scudder, reveals her also as one of the most significant authors of her time. This is not because of her literary style (a matter that probably never entered into the mind of this woman who only learned to write with her own hand three years before her death), but because, being a woman of personal charm and wide sympathies, she gathered around her friends and disciples from every social group in Italy, as well as people from many other lands; so that, turning these pages, the whole society of the fourteenth century passes in review. This dyer's daughter of Siena had that rarest of all gifts, the power to enter thoroughly into the consciousness of other people. Her 'love for souls' was no cold illumination, but a warm understanding of and tenderness for actual men and women. Accordingly, in these letters we find her writing to prisoners and outcasts; to great nobles and plain business men; to physicians, lawyers, soldiers of fortune; to kings and queens and cardinals and popes; to recluses pursuing the Beatific Vision, and to men and women of the world plunged in the lusts of the flesh and governed by the pride of life. This great adaptability, joined to the most outspoken fearlessness, gives to her letters a vitality that still tingles through them after the lapse of centuries. In one sense, her life might be counted a failure, since all her tears and efforts failed to accomplish that reform and purification of the Church for which she prayed and labored unceasingly. Those whom she loved best disappointed her ideal. She witnessed iniquity in high religious places, violence and corruption enlisted in the defense of truth. Outwardly, all around her was confusion; but her own life was rounded into a harmonious whole. To read the expression of that life in her letters is to follow one of those tragedies that are yet the salvation of the world.

*An early American Indian war.*

It was to be presumed that the bulk of the historical material collected in Madison, Wisconsin, by Mr. L. C. Draper during the thirty odd years of his administration as Secretary of the Wisconsin Historical Society, had heretofore appeared in print. Scarcely a book or article has been written on trans-Alleghenian history during several decades past which has not drawn largely from this storehouse. Yet the present Secretary of the Society, in the preface to a 'Documentary History of Lord Dunmore's War,' says that this is the first considerable publication from that collection of manuscripts, and that it exhibits the character and scope of the remarkable store of material yet unpublished. The volume of nearly 500 pages is issued by the Wisconsin Historical Society, from funds supplied by the Sons of the American Revolution of that State. It includes public records, private letters, muster-rolls, journals, and official reports, covering the year 1774, and forming a source history of the campaign waged by Lord Dunmore of Virginia on the Shawnese and other Indians of the upper Ohio, of which the battle of Point Pleasant was the culminating feature. The documents are printed in their original forms, and the annotating is full and luminous. The work is a significant addition to the best products of American scholarship.

*A handbook of arts and crafts of Old Japan.*

Warm praise must be accorded to Mr. Stewart Dick's 'Arts and Crafts of Old Japan' (McClurg). It is by far the best short introduction to the subject of which it treats that has yet appeared. Within the compass of a hundred and

fifty-three pages, the author tells just the things the beginner needs to know and cannot readily get at elsewhere without considerable research. These are set forth clearly and intelligently. Furthermore, the reader is spared the sentimental nonsense too often indulged in by writers on this topic. Though the book is not the product of much original investigation, it is free from serious error, and it is apparent that the author's appreciation of the works of art produced in Japan is well-informed and discriminating. The principal collections owned in England, he seems to have studied with care. Those in France, Germany, and America, though of greater importance, are not mentioned; presumably he is not familiar with them. To this, and to having followed too closely the writings of Strange and others, some regrettable omissions and defects in proportion may be attributed. For instance, in the chapter on color printing, Toyokuni is given more than a page, whereas Kiyonaga, a much greater artist, though comparatively unknown in England, is accorded but eight lines of faint praise. Exception may be taken also to various statements here and there, such as that most of Harunobu's prints contain but a single figure. But shortcomings of this kind are few. The half-tone illustrations, which are from objects in English collections, serve their purpose sufficiently, though it can hardly be said that they convey an adequate idea of the charm of the works reproduced.

## *BRIEFER MENTION.*

'Civics: Studies in American Citizenship', by Mr. Waldo H. Sherman, is a new text book, highly practical in its bearings, published by the Macmillan Co. Its principal feature is a scheme for practical training in politics and civic duties by means of a student organization called Collegeville.

Professor William T Brewster has performed a useful service for teachers of literature by collecting into a single volume, with notes, a number of 'Representative Essays on the Theory of Style.' The work gives us essays by Newman, De Quincey, Spencer, Lewes, Stevenson, Pater, and Mr. Frederic Harrison. It is published by the Macmillan Co.

'Sri Brahma Dhara,' which means 'shower from the highest,' is a little book published by Messrs. Luzac & Co., London. It is the work of Mahatma Sri Agamya Guru Paramahamsa, known in India as the 'Tiger Mahatma,' and called by Max Müller 'the only Indian saint he had ever known.' This gifted exponent of the Vedanta philosophy visited England and America some two years ago, and attracted much attention.

In connection with an English house, Messrs. McClurg & Co. have begun the publication of a 'Library of Standard Biography,' which starts off auspiciously with four volumes containing Lockhart's Burns and Scott, Carlyle's Cromwell, and Miss Strickland's Queen Elizabeth. New notes and an index have been added in each case, and in three of the four volumes the original text has been abridged to meet the requirements of the present-day hurried reader. The books are neatly printed, attractively bound, and surprisingly low in price.

## NOTES.

'King Lear' will be added immediately by Messrs. Crowell to their valuable little 'First Folio' edition of Shakespeare's works.

Mr. Arthur Symons, poet and essayist, will publish shortly a new volume entitled 'Spiritual Adventures,' being a series of studies in temperament.

The series of dictionaries published by Messrs. Laird & Lee has had conferred upon it the distinction of a gold medal award from the Lewis and Clark Centennial Exposition.

A single-volume reprint of the 'Letters and Addresses of Thomas Jefferson' will form an early addition to the 'Unit Books.' This excellent series is now issued by the Unit Book Publishing Co., successors to Mr. Howard Wilford Bell.

The forthcoming biography of Kate Greenaway by Messrs. M. H. Spielmann and G. S. Layard, which Messrs. Putnam are to publish at once, will contain some fifty hitherto unpublished letters written by Ruskin to Miss Greenaway.

Two important volumes of essays announced by Messrs. Bell of London are Mr. Walter Crane's 'Ideals in Art' and Mr. J. Churton Collins's 'Studies in Poetry and Criticism.' It it to be hoped that both books may find their way to this country.

A volume of lectures by Mr. J. G. Frazer, the author of that remarkable book 'The Golden Bough,' is announced by Messrs. Macmillan. They deal with the early history of kingship as an institution, and they sketch a general theory of its evolution.

The authorized English translation of Mr. Louis Elbé's 'La Vie Future' has been secured for publication in this country by Messrs. A. C. McClurg & Co. This work, first issued in Paris a few months ago, has aroused a great deal of discussion in scientific and religious circles throughout France.

'The Bitter Cry of the Children' is the title of a book by Mr. John Spargo, which the Macmillan Co. will publish in a few weeks, with an introduction by Mr. Robert Hunter. The volume is a searching examination of the effects of poverty upon children.

Two important reference works for collectors to be published immediately by Mr. Elliot Stock of London are the nineteenth annual volume of 'Book Prices Current' and the second year's issue of Mr. George East's 'Collector's Annual.' The last-named work is a record of the year's auction sales of art objects other than books.

The one hundred and fiftieth anniversary of the birth of Crabbe was celebrated recently in the poet's home town of Aldeburgh. The features of the occasion were an exhibition of manuscripts and personal relics of the poet, addresses by Mr. Thomas Hardy, Mr. Clement K. Shorter, and others, and a series of *tableaux vivants* illustrative of certain incidents in Crabbe's life.

Three interesting Wordsworth books are announced by Mr. Henry Frowde. The first is 'Poems and Extracts, chosen by William Wordsworth' for an album presented to Lady Mary Lowther, Christmas, 1819. It is printed literally from the original, with facsimiles, and has an introduction by Professor H. Littledale, and a preface by Mr. J. Rogers Rees. Another is 'Wordsworth's Literary Criticism in Prose,' with an introduction by Mr. Nowell C. Smith; and the third, 'Wordsworth's Guide to the Lakes,' with an introduction by Mr. E. de Sélincourt.

A complete and carefully collated edition of Cowper's Poems, edited by Mr. H. S. Milford, will soon be added by Mr. Henry Frowde to his Oxford editions of the poets. Mr. Frowde has lately taken over the 'World's Classics,' formerly issued by Mr. Grant Richards, and is making arrangements to add a number of new volumes to the series.

The publication of Mr. Herbert Paul's Life of Froude has been postponed for a few weeks, as the author received at the last moment permission to include a collection of letters which will add considerably to the interest of the work. Mr. Froude's family have given Mr. Paul access to valuable biographical material in their possession, and the life may therefore be considered authoritative.

The volume of 'New Collected Rhymes' by Mr. Andrew Lang, which Messrs. Longmans, Green, & Co. will publish this Fall, contains three ballads, of which two at least —'The Young Ruthven' and 'The Queen of Spain'— were written in competition with the street minstrels of the close of the sixteenth century; 'Cricket Rhymes,' 'Jubilee Poems,' 'Loyal Lyrics,' and a number of verses which are described as 'Critical of Life, Art, and Literature.'

The publishers of 'Scribner's Magazine' have issued an attractive pamphlet embodying a summary of the most important contents of that periodical since its commencement in 1887, with numerous reproductions of noteworthy illustrations that have appeared in its pages. This pamphlet is well worth possessing for its own sake, but is particularly interesting as emphasizing the high literary and artistic standards that have always characterized this sterling magazine.

Popular interest in all that pertains to Abraham Lincoln is decidedly on the increase, if the plans of publishers may be taken as an indication. We have already mentioned in these pages the elaborate ten-volume edition of Lincoln's writings which Messrs. Putnam have in active preparation, and also the important revision of Hay and Nicolay's work to be issued by the F. D. Tandy Co. The announcement now reaches us of a series of papers on 'Lincoln the Lawyer,' by Mr. Frederick Trevor Hill, which will form the leading serious feature of the 'Century Magazine' during the coming year; and of a 'Boys' Life of Lincoln,' by Miss Helen Nicolay, a daughter of the President's secretary, which will occupy a foremost place in the forthcoming issues of 'St. Nicholas.' Finally may be mentioned the new revised edition of Miss M. Louise Putnam's 'Children's Life of Lincoln,' just published by Messrs. McClurg & Co.

## Topics in Leading Periodicals.

*November, 1905.*

Animal Immortality. 'Peter Rabbit.' *Harper.*
Antarctic Explorations, My. J. B. Charcot. *Harper.*
Bath, A Fortnight in. W. D. Howells. *Harper.*
Black Masters. Calvin Dill Wilson. *No. Amer.*
Census Taker's Experiences, An. W. H. Allen. *Atlantic.*
Church Federation, An American. G. P. Morris, *Rev. of Revs.*
Church Federation in England. G. C. Morgan. *Rev. of Revs.*
College Professors Pension Fund. C. F. Thwing. *No. Amer.*
Country in November, The. H. C. Merwin. *Atlantic.*
Domestic Service Progress. Lucy M. Salmon. *Atlantic.*
Egypt, A Great Discovery in. H. C. Greene. *Century.*
English Idiosyncrasies. W. D. Howells. *No. Amer.*
Fallacies, How to Know the. S. M. Crothers. *Atlantic.*
Football, English and American. R. D. Paine. *Century.*
Hotel du Prince Eugene, Paris. C. Gronkowski. *Century.*
Hungry Country, The. Henry W. Nevinson. *Harper.*
Immigration and the South. R. D. Ward. *Atlantic.*
Indiana's Municipal Code. H. O. Stachhan. *Forum.*
Insect Herds and Herders. H. C. McCook. *Harper.*
Ireland, Rural, of Today. P. F. Jones. *Rev. of Revs.*
Irish Land Law, The. T. W. Russell. *Rev. of Revs.*
Irving, Sir Henry. L. F. Austin. *No. Amer.*
Japan's Commercial Aspirations. F. C. Penfield. *No. Amer.*
Japan's Navy, Sanitation of. *Rev. of Revs.*
Japanese Military Sanitation, Lessons of. *Rev. of Revs.*
Jew in America, The. Abram S. Isaacs. *No. Amer.*
Jew in American History. M. J. Kohler. *Rev. of Revs.*
Korea and Manchuria under New Treaty. *Atlantic.*
Labor Unions, Hope for. J. L. Laughlin. *Scribner.*
Life Insurance, Driving Power of. *Rev. of Revs.*
Life Insurance Methods. Louis Windmüller. *Forum.*
Literature, Commercialization of. Henry Holt. *Atlantic.*
Morocco, Situation in. Ion Perdicaris. *No. Amer.*
Music-School Settlement, A. P. V. Mighels. *Harper.*
New York, An Impressionist's. H. G. Dwight. *Scribner.*
Novel and Play, Modern. Brander Matthews. *No. Amer.*
Panama Canal, The. William B. Parsons. *Century.*
Paris from 1847 to 1849. George Bancroft. *Scribner.*
Peace, An Unsatisfactory Apostle of. Karl Blind. *Forum.*
Playground City, The. G. W. Harris. *Rev. of Revs.*
Portsmouth Peace Conference. F. de Martens. *No. Amer.*
Railroad Legislation, Federal. J. W. Lord. *No. Amer.*
Railroad Rate, The. Ray S. Baker. *McClure.*
Reciprocity Treaties or Double Tariff? *No. Amer.*
Reverend Mother's Feast. Agnes Repplier. *Atlantic.*
Russia's First Parliament. W. T. Stead. *Rev. of Revs.*
Schurz, Carl, Reminiscences of. *McClure.*
Shakespeare's 'Henry VI.' Ernest Rhys. *Harper.*
Telephone Development in the United States. *Atlantic.*
Transportation, Pioneer American. C. F. Lummis. *McClure.*
Whitman in Camden, With. Horace Traubel. *Century.*
Wolf Hunt in Oklahoma. Theodore Roosevelt. *Scribner.*
Woman, Leisured, Duties of. Mrs. R. Sage. *No. Amer.*

## List of New Books.

[*The following list, containing 163 titles, includes books received by* The Dial *since its last issue.*]

### *BIOGRAPHY AND REMINISCENCES.*

Part of a Man's Life. By Thomas Wentworth Higginson. Illus. in photogravure, etc., large 8vo, gilt top, uncut, pp. 311. Houghton, Mifflin & Co. $2.50 net.

James Russell Lowell: His Life and Work. By Ferris Greenslet. Illus. in photogravure, etc., 12mo, gilt top, pp. 309. Houghton, Mifflin & Co. $1.50 net.

Renascence Portraits. By Paul Van Dyke, D.D. 8vo, gilt top, pp. 425. Charles Scribner's Sons. $2. net.

Charlotte Bronte and her Sisters. By Clement K. Shorter. Illus., 12mo, uncut, pp. 247. "Literary Lives." Charles Scribner's Sons. $1. net.

Autobiography of Anthony Trollope. New edition; with photogravure portrait, 12mo, gilt top, pp. 319. Dodd, Mead & Co. $1.25.

Admiral Togo. By Arthur Lloyd, M.A. Illus., 16mo, pp. 169. Tokyo: Kinkodo Publishing Co.

### *HISTORY.*

Sea Power in its Relation to the War of 1812. By Captain A. T. Mahan, D.C.L. In 2 vols., with photogravure frontispieces, large 8vo, gilt tops. Little, Brown & Co. $7. net.

The History of England, from the Accession of George III. to the Close of Pitt's First Administration. By William Hunt, M.A. Large 8vo, pp. 495. Longmans, Green & Co. $2.60 net.

Ancient Legends of Roman History. By Ettore Pais; trans. from the Italian by Mario E. Cosenza. Illus., 8vo, gilt top, uncut, pp. 336. Dodd, Mead & Co. $4. net.

The England and Holland of the Pilgrims. By the late Henry Martyn Dexter, D.D., and his son Morton Dexter. Illus., large 8vo, gilt top, uncut. Houghton, Mifflin & Co. $3.50 net.

Versailles and the Court under Louis XIV. By James Eugene Farmer, M.A. Illus., large 8vo, gilt top, uncut, pp. 447. Century Co. $3.50 net.

Washington and the West: Being George Washington's Diary of September, 1784. With a commentary by Archer Butler Hulbert. With frontispiece and map, 8vo, gilt top, uncut, pp. 217. Century Co. $2. net.

Handbook of United States Political History for Readers and Students. Compiled by Melcolm Townsend. Illus., 8vo, pp. 441. Lothrop, Lee & Shepard Co. $1.60 net.

ITALY: Her People and their Story. By Augusta Hale Gifford. Illus., 8vo, gilt top, pp. 352. Lothrop, Lee & Shepard Co. $1.40 net.

## GENERAL LITERATURE.

THE ROMANCE OF THE MILKY WAY, and Other Studies and Stories. By Lafcadio Hearn. 12mo, uncut, pp. 209. Houghton, Mifflin & Co. $1.25 net.

THE TORCH: Eight Lectures on Race Power in Literature. By George Edward Woodberry. 12mo, gilt top, pp. 217. McClure, Phillips & Co. $1.20 net.

GREATNESS IN LITERATURE, and Other Papers. By W. P. Trent. 12mo, gilt top, pp. 248. T. Y. Crowell & Co. $1.20 net.

THE QUESTION OF OUR SPEECH, and The Lessons of Balzac: Two Lectures. By Henry James. 16mo, gilt gilt top, pp. 116. Houghton, Mifflin & Co. $1. net.

THE COMPANIONSHIP OF BOOKS, and Other Papers. By Frederic Rowland Marvin. 12mo, gilt top, pp. 320. G. P. Putnam's Sons. $1.50 net.

THE MAKERS OF ENGLISH FICTION. By W. J. Dawson. 8vo, gilt top, uncut, pp. 316. Fleming H. Revell Co. $1.50 net.

LETTERS TO 'IVY' FROM THE FIRST EARL OF DUDLEY. By S. H. Romilly. Illus. in photogravure, etc., large 8vo, gilt top, pp. 395. Longmans, Green & Co. $5. net.

DANTE, THE WAYFARER. By Christopher Hare. Illus. in photogravure, etc., large 8vo, gilt top, uncut, pp. 355. Charles Scribner's Sons. $2.50 net.

ADDRESSES: Historical, Political, Sociological. By Frederic R. Coudert. With photogravure portrait, large 8vo, gilt top, uncut, pp. 452. G. P. Putnam's Sons. $2.50 net.

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## *THE LITERARY MART.*

The leading feature of 'The Atlantic Monthly' for November is an article upon 'The Commercialization of Literature,' by the veteran publisher, Mr. Henry Holt. It is, in form, an examination, with much discursive comment, of the ideas set forth in the little book called 'A Publisher's Confession,' issued anonymously a few months ago. That book, it will be remembered, was a series of heart-to-heart talks with authors, in which much was said of the recent deterioration of the ancient and honorable profession of publishing into the mere business of book-manufacture; these statements being coupled with a protest against the tendency to deal with the products of authorship upon exclusively commercial principles. It was a book which combined a certain element of sound thinking with perhaps an equal element of unconscious humor. Of the former element, we had something to say when we discussed the book early last summer. Of the latter, we may content ourselves with remarking that it rested chiefly upon the fact that the spirit of commercialism was implicit in the very arguments which were aimed against it. This fact was discovered by Mr. Bernard Shaw, and exposed with something more than his usual degree of humorous exaggeration, in a review which designated the writer of the 'Confession' as a 'high-minded shark.' Mr. Holt, also, we should say, has examined the book with the same sort of insight, but he speaks of it in suaver accents, and suppresses the satirical note in his comments. It is not, however, because of its reflective relation to the small volume in question that we are now about to speak of Mr. Holt's article, but because anything that Mr. Holt has to say about the relation of publishers to authors and the reading public must be in the highest degree authoritative; must have, indeed, far more weight than anything said in the book which he takes for his text. That book embodies the ideas of the 'enterprising' houses of recent origin; our magazine essayist represents the old-time tradition of dignified American publishing. When, for example, at the conclusion of his discussion, he writes as follows, we are bound to realize that a very serious issue is offered by present-day conditions:

'The literature of our mother tongue has been commercialized to an extent not dreamed of in any

time of which I have knowledge; and — let him who will say *post hoc propter hoc* — within our generation our literature has fallen to a lower estate than it knew for generations before.'

Something better than the cry of 'pessimist' must be used to meet so grave a charge as this from so respectable a source. Others may seek to meet the charge (or to refute the calumny) if they will; we are not moved to join in the attempt, because we believe that Mr. Holt is substantially justified in his contention. We think, moreover, that he has indicated with considerable precision the specific sort of commercialization which has brought about these deplorable consequences. Complete analysis of so complex a problem is hardly to be expected in a single paper of magazine dimensions, but our author cannot be far from right when he singles out for chief emphasis the malign influence of the 'literary agent' and the resort of the publishing trade (for this occasion 'trade' seems to be the right word) to reckless extravagance in advertising.

Taking first the question of the literary agent, it is urged that he has so undermined the old confidential relation between publisher and author as to create suspicion where trust formerly existed, and to work mischief with both of the parties between whom he has interposed his services. The old system of mutual obligation has given way to a system in which authors are persuaded to make ill-advised demands of their publishers, threatening to turn elsewhere if the demands are not acceded to, and publishers no longer dare to work for the future,—that is, for the steady upbuilding of the reputations of the men whose books they publish. An author owes his first success to the services of his publisher, and straightway his next book, which should naturally go to the same house, is hawked about the market by the wily agent — intent only upon commissions — and sold to the highest bidder. The publisher, under these circumstances, or anticipating these conditions, will naturally cease to concern himself with his author's future interests. As for the author, he will find in the long run that his gain has been elusive; he may have received larger lump sums than would otherwise have been the case, but his books, scattered among perhaps half a dozen publishers, will not support each other, and the income from them will tend to become a vanishing quantity.

Turning now to the question of advertising, we find a most emphatic condemnation of the recent wild extravagance of publishers. 'I cannot but think,' says Mr. Holt, 'that lately many American publishers were as crazy about advertising as the Dutch ever were about tulips, or the French about the Mississippi Bubble.' When publishers resort to the methods of department stores, and fill whole pages in the daily newspapers with the brazen laudation of their wares, it is time for someone to prick the bubble of this particular folly; and this our writer has most effectively done.

'There is the advertising that appeals to the eye, and the advertising that appeals to the intelligence. One shapes popular habit, independently of deliberation; everybody has eyes, and everybody uses food and shoes; so this kind of advertising may take root anywhere and it pays to scatter it. But the eighty million people using food and shoes in the United States did not include a hundred thousand who would buy a single book advertised last year, and probably do not include fifty thousand who spend as much on books as they do on shoes. Whatever the number, they are the very people least affected by the sort of advertising that appeals to habit. Let them know sufficiently clearly what there is in the market that they may care for, and they will make up their minds whether they want it or not; and the more damnable iteration you bother them with, the more apt you will be to turn them away.'

Discrimination in advertising is of course the remedy for extravagance. The writer of 'A Publisher's Confession' speaks of houses that spend such sums as a quarter of a million annually. It ought to be fairly clear that no such sum as this can be spent by a single house without wasting the greater part of it. Such expenditure is merely advertising at random, without practically any attempt to select the proper medium. The same writer speaks slightingly of advertisements inserted in 'those publications that go only to the literary class,' calls them 'superfluous,' and says that their main use is 'to keep pleasant the relations between the publishers and these journals.' This truly amazing opinion receives scant courtesy from Mr. Holt, who from the vantage-ground of forty years' experience has learned that the sort of advertising thus contemptuously dismissed is the only kind that really counts. To him, the 'very few thousand persons' who learn about the appearance of new books from the literary journals 'are the only persons to whom books can be profitably advertised; and a book's fate is sealed by what is said about it by them.' The gist of the whole matter appears to be found in our essayist's dictum that although 'publishers' advertisements seem to be in great part wasted as far as the large majority of the public is concerned, they can appeal to their special public through special organs.' This strikes us as an eminently sane opinion.

As far as Mr. Holt's argument may be

summed up in concise form, it is found in the following paragraph:

'My opinion, based upon a very long experience, is that the remarkable concurrence of the many exceptional conditions I have described — the piracy under the old non-copyright license, the chaos of the transition from the old license to the new law, the advertising mania, the mad competition stimulated by the literary agents,— has produced a strange and abnormal condition in publishing, and that this condition is destructive and cannot last. It has already wrought great ruin, and how much more ruin it must work before a healthy condition can arise, and how that ruin can be minimized, is matter for anxious consideration. One class of remedies is clear, if the trade has character enough to apply them,— more subordination of the present to the future, more avoidance of petty games that two can play at, more faith in the business value of the Golden Rule, more feeling for the higher possibilities of their "profession," and more plain, homely, commonplace self-respect. The publishers probably have their human share of the needed virtues, but they have been strangely and sorely tried.'

What is commercialism in literature? It is the effort on the part of the publisher to make the cheap manufacture and the extensive selling of books his foremost aim. It is the effort on the part of the author to write what will sell the best, and to accept the highest bid that is made for his work, irrespective of all other considerations. And what is professionalism in literature? It is the determination on the part of the publisher to eschew speculation, to adhere to the old-fashioned code of ethics, to think more of the dignity and responsibility of his occupation than of its cash returns. It is the decision on the part of the author to exert his powers for the general welfare rather than for the largest personal gain, to write well rather than to write much, and to recognize that in his relations with the publisher he has obligations no less than rights. Publishing and authorship alike may degenerate from professions into trades, if sordid and short-sighted motives are allowed to prevail. The same considerations that apply to journalism apply also to book-making; the promoter of the 'yellow' newspaper has his counterpart in what we may fairly call the 'yellow' publisher, and the journalist who utters for hire opinions that are not his own has his counterpart in the author who deliberately panders to a vulgar popular taste. 'There are some pursuits,' says Mr. Holt, 'in which it is almost as dangerous to make money the main end, as in the general conduct of life it is to make personal happiness the main end; and the higher the pursuit, the greater the danger.' It is one thing to earn a decent living by honorable means; it is quite another to gain a fortune by the abandonment of ideals and the degradation of activities to a lowered level of purpose.

## *SIR HENRY IRVING AND HIS ART.*

In the annals of the stage, no actor ever aroused such discussion or elicited such widely divergent opinions from critical minds as Sir Henry Irving. Mr. William Archer said that English critics, 'obeying an inevitable tendency of dramatic criticism, made Irving a law unto himself.' Yet at the announcement of a new production by him, a desire to pay a tribute of respect to her greatest histrionic artist inspired the inhabitants of London, and demonstrated itself with a force which old play-goers regard as unprecedented save in the later days of Macready. Professional critics celebrated the event by lengthened dissertations on Irving's peculiarities, weaving a net of categories, of votive offerings, regulated by the æsthetic judgments held of the most purely intellectual and the most picturesque of modern English-speaking actors. While one would praise him for emancipating the stage from a cold, artificial, declamatory style,— as if coldness and art were inseparable terms,— another would strive to prove that the actor was no genius, because what he did was the result of labor,— as though genius were not in itself an impulse to labor, and true conscientious labor were not one of the exponents of genius. This recalls a remark made by Irving at rehearsal: 'So you have been desecrating our orisons with curious eyes, eh? Rehearsals are like prayers of the faithful; here we confess our manifold incompleteness at the altar of Art, and supplicate for strength to do better — to finally achieve the highest. This is the confessional.' Still another critic would discuss the actor's internal motives and peculiarities of temperament, assure us that the true function of the stage is to be a pronouncing dictionary of the language, and that the dialect spoken was a dialect of his own, an Irving *patois;* while another would give his meed of applause because the actor exhibited actualities rather than poetic creations,— as if the principle were established, perchance, that the individual man is to be represented, rather than the man ideally elevated. On the other hand, we cannot sanction the critic who overlooks the duties of his vocation,— who puts up with a fault in consideration of a beauty, who passes over an imperfect elocution for the sake of an evident inspiration of genius, who apologizes for a mannerism for the sake of the substratum of intellect which it partially covers.

The preëminent position attained by Sir Henry Irving, which met with hearty recognition in America, has legitimated the verdict expressed by Sir Bulwer Lytton at the farewell

dinner given to Macready over half a century ago: 'Every great actor has his manner, as every great writer has his style. But the originality of an actor does not consist in his manner alone, but in his depth of thought.' Some one has said that to achieve only a respectable success in a round of parts is to accomplish much; but to have maintained through them all a high altitude of merit, and more than once to have risen to the pinnacle of greatness, is to have established beyond question a rank with the foremost actors of the world.

The artist who labors worthily in any department of art is certain of respect, not to say reverence. The great actor is infinitely more necessary to reproduce the author's idea of a play, than a good musical director is required for the understanding of a great musical composition; you can set tunes and harmonies to notes, but not words and sentences to declamation. The actor is the real *hypothetes* of the prophet, the interpreter of his meaning, and his whole being — his body, mind, and soul — are required for performing that task. One of the gravest difficulties in writing about the stage, according to our venerable critic, Mr. William Winter, is the need that the occupation seems to impose of universality of sapience and finality of judgment. 'No man can so entirely comprehend the works of Shakspeare,— in all their height and depth of meaning, and all their variety and subtlety of suggestion,— and at the same time so thoroughly probe the natures of the actors who pass before him, as to be able to settle all questions as to compatibility between the two.'

As was said of Edwin Booth, it may be said that some of Irving's Shakespearian ideals may not have matched exactly with Shakespeare's conceptions. But intellectuality, artistic propriety, and unfaltering intensity of purpose cast over each interpretation a charm which grew into a tie of esteem, binding the public to the artist,— a tie which gradually strengthened during a long series of years and was strongly expressed by the demeanor of an Irving audience.

'Deep the oak must sink in stubborn earth its roots obscure,
That hopes to lift its branches to the sky.'

Irving was first of all an intellectual actor. He worked from a conception, at a time when others worked according to tradition. He practiced that art of dissecting and diagnosis which 'opens new veins and strikes new arteries in the most intricate shield of classicism.' His tendency was to the natural rather than to the ideal, to the concrete rather than the abstract. Exception to this general statement may be found in his repertory, but it is near enough to the truth when only generalities are possible. The more definite features a part presented, the more complete was his impersonation. He often stated that Kean blended the Realistic with the Ideal in acting, and founded a school of which William Charles Macready was the foremost disciple in England. He believed that in acting, Nature must dominate Art, but at the same time Art must interpret Nature, and to interpret the thoughts and emotions of her mistress should be her first object. Those thoughts, those emotions, must be 'interpreted with grace, with dignity, and with temperance; and these, let us remember, Art alone can teach.'

Those actors who have greatly excelled in finished declamation have often failed to please the critical mind, which cares more for evidence of inspiration than for training. A peculiarity of utterance and of gesture, which cannot be conveyed otherwise than by imitation, was a most important element in Irving's performance. But by the cultivation of this elaborate style of speech and gesture he attained an expression of certain emotions that no other artist ever approached. Every word of an entire play seemed to have been studied with the view of thoroughly ascertaining its capability; and the spectator was surprised at finding a striking significance elicited from an apparently unimportant line. The strongest exhibitions of passion would sometimes seemingly throw him into a rant, and the organs of speech would seem to crack under the violence of his enunciation; but the manner in which he would turn this peculiarity, half-mental and half-physical, to account in the ironical touches by which he relieved the graver passages of tragedy, proved a striking example of how hatred or jealousy, blended with contempt, may be told by ejaculation. Of calm, deliberate, caustic irony, he was a most consummate master.

Irving was thoroughly absorbed in his work. Be it Hamlet or Mathias, Lesurques or Dubosc, Charles I. or Louis XI., we find in him that intellectual concentration, that innate human sympathy, that careful adjustment of delicate shading, that exquisite finish, which betokens at once a sincerity of purpose, a reproductive and creative faculty, characteristic of the artistic temperament. It was M. Coquelin who said in the Irving-Coquelin controversy some years ago, that the actor's feelings must never be real, that the actor's inner consciousness and intellectual purpose must watch over and direct and control the actor's exterior machinery. The remark was looked upon by Irving as 'a stultifying delusion that the votary of

acting is bound to worship everything dramatic that comes out of France.' In personating a character, Irving identified himself so entirely with his part that his face flushed or paled with the varying excitement of his character; the mobility of his features proved to us that a personality of infinite susceptibility was before us. Whether portraying the complex emotions of life or the convergent subsidence of death, he was, in look, voice, and attitude the vibrant impersonation of his theme.

His acting was done under a peculiarly high intensity, so much so that his performance of Hamlet was unaccompanied by the vulgar patronizing forms of applause; the possibility of losing a significant look or gesture was so great that the tragedy was respectfully *heard* throughout. This intensity was even more noticeable in his impersonation of Mathias in 'The Bells,' where the two predominant ideas portrayed are remorse and fear. Perfect as was his command over each separate element of expression, it was still the harmonious concurrence with which all were brought to bear at once in the rendering of every thought and feeling of the part that constituted the distinguishing quality of his acting; a remark so true that one need but to have heard him read a single scene in a drawing-room, with none of the scenic aids to dramatic effect about him, yet supplying them all by this concurrent mobility of feature, voice, and gesture, to be convinced that therein lay the chief secret of his power.

Perhaps the most fascinating characterization in Irving's repertory was his Louis XI.,— an analytical and many-colored portrayal of old age and craven ambitions. Instead of subordinating Nature to Art, he pressed all the resources of Art into the service of Nature, modelled every motive of his acting upon the realities of life, so that in his most impetuous, most terrible, most pathetic portrayal of the old fanatic of Valois, he never overstepped the truth. Again, in his embodiment of Robespierre we had an example of the actor's faculty for getting into his character. It was a symmetrical presentation. Declamation was no part of it. The lines of the character were spoken so simply and naturally that there was never a moment during the play when the illusion disappeared. The whole was an authentic and convincing picture of one of the most appalling and destructive political-social convulsions in human history.

The biographer of Edwin Booth pointed out that it is not the number of parts an actor plays that constitutes his strength or reveals his resources; it is the height, fineness, and diversity of mind and spirit, the depth of feeling, the control of action, the knowledge of human nature, the faculty of simulation, and the trained ability, combined in his treatment of any one part, which, taken together, make up his sum. Rather than use the word versatility in connection with Irving, let us say he was comprehensive,— for so many characterizations created within the range of his art are equal one to the other. He possessed a mind sufficiently comprehensive to portray with scholarship and taste what may be considered his greatest characters: Shylock, Hamlet, Mephistopheles, Don Quixote, King Lear, Becket, Wolsey, Robespierre, Richard III., Louis XI., and Mathias in 'The Bells,'— a poetic, picturesque, and brilliant group.

The philosophic way in which Sir Henry Irving spoke of the proper dignity of the drama has in it a conservative and vital tone which is an honor to its author.

'In the consideration of the art of acting, it must never be forgotten that its ultimate aim is beauty. Truth itself is only an element of beauty, and to merely reproduce things vile and squalid is a debasement of Art. Life, with all its pains and sorrows, is a beautiful and a precious gift; and the actor's art is to reproduce this beautiful thing, giving due emphasis to those royal virtues and those stormy passions which sway the destinies of men. Thus the lesson given by long experience — by the certain punishment of ill-doing — and by the rewards that follow on bravery, forebearance, and self-sacrifice, are on the mimic stage conveyed to men. And thus every actor who is more than a mere machine, and who has an ideal of any kind, has a duty which lies beyond the scope of his personal ambition. His art must be something to hold in reverence if he wishes others to hold it in esteem. There is nothing of chance about his work. All, actors and audience alike, must bear in mind that the whole scheme of the Drama is not to be regarded as a game in life which can be played with varying success. Its present intention may be to interest and amuse, but its deeper purpose is earnest, intense, sincere.'

INGRAM A. PYLE.

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The little volume of 'Love Poems of John Donne,' recently issued in a limited edition by the Riverside Press, is of unusual interest on several accounts. In the first place, its outward appearance is such that no lover of fine bookmaking could fail to rejoice in its possession. Then it gives us in convenient form perhaps the best work of a poet not easily accessible to the casual present-day reader. Finally, the name of Charles Eliot Norton on the title-page, as editor, would insure permanent value to a much less interesting publication than this. Professor Norton is the fortunate owner of some Donne manuscripts, and he has utilized these so far as they go in collating the present text. He contributes also a short but illuminating introduction, and a few necessary notes. It is not to be supposed that Donne will ever be very widely read or appreciated, but this little book should do much to make his work better known among poetry lovers. The volume is a slender duodecimo in form, printed from Caslon type on antique handmade paper, and bound in paper-covered boards with parchment back.

## The New Books.

### The French People in Their Homes.*

If the average intelligent American were questioned, never so leniently, as to his ideas of home life in France, it is pretty certain that his answers would be the confession of an ignorance at once profound and elemental. If he had been put through a course in the history of the French Revolution, he might dimly recall some of the citations from Arthur Young's Travels to be found in the foot-notes of his Mignet, Guizot, Thiers, or Carlyle; or if he had been so well-advised as to read Mr. Brownell's brilliant essay on 'French Traits,' he might claim to have been at least introduced to some of the controlling tendencies in the national character. But until he had read carefully such a book as this of Miss Betham-Edwards, his ideas on the social life of that great and minutely ordered community would probably be either non-existent or mostly wrong. It is not to the point that the Frenchman in France has equally fantastic conceptions, if any, of home life in America, until he has been more or less correctly informed thereon by the *Reisebilder* of such agreeable writers as Mme. Th. Bentzon, M. Max O'Rell, or the Abbé Klein. *Fabula de te:* this book was not written for Frenchmen, nor indeed for Americans, the point of view and all the standards of comparison being strictly British; but the need of it is at least as great in the United States as in Great Britain, and the value of it is in direct proportion to the depth of the ignorance which it is calculated to remove.

This volume is something more than the result of an 'international episode' or the expansion of a summer traveller's note-book. The author, Miss M. Betham-Edwards, has qualified herself, by a residence of more than twenty years in various parts of France, and by shrewd and continuous observation, to speak with intimate knowledge of the subjects she treats. Some of the chapters have already appeared as papers in the 'Cornhill' and other English magazines; and, together with much additional material, have finally been gathered into a comprehensive description of French domestic and social life. She evidently loves her French; and her general note is one of hearty admiration for the wonderful qualities of thrift, industry, good taste, and ingenuity, by means of which the French do many things just a little better than any other people. Against the traditional charge of being a frivolous and volatile race, she vigorously defends them; asserting that 'the French nation is, on the contrary, the most serious nation in the world.' With this the reader will probably compare the following paragraphs, which occur a little further on (p. 261): 'Why, in a pre-eminently intellectual and fastidious people, do we find an undisguised, immoderate addiction to *le gros rire,* an insatiable appetite for the grotesquely laughable? . . . Every Frenchman has a touch of Rabelais, of Voltaire, in his composition. . . . Laughter — the copious exercise of the risible faculties — is a constitutional, a physical need of the Gallic temperament.' In explanation, Miss Betham-Edwards reminds us that 'no wave of Puritanism has at any time swept over the land of Rabelais'; and she doubtless would ask us to discriminate between cheerfulness and frivolity,— though she herself can only close her inquiry with another question: 'How came it that "L'Allegro" was written by an Anglo-Saxon and a Puritan, and not by a Frenchman? The matter must remain an eternal mystery.'

How thoroughly the importance of the family as the social unit is recognized by the author may be gathered from the fact that seven of the thirty-five chapters have the following titles: 'The Baby,' 'The Girl,' 'The Boy,' 'Brides and Bridegrooms,' 'Wives and Mothers,' 'The Family Council,' 'The Code Civil and Family Life'; while the allied topics of 'Housekeeping' and 'Domestic Service' are given a luminous exposition which contains for the much-tried American housekeeper information, suggestion — and here and there a bit of consolation.

Miss Betham-Edwards is no lover of militarism, and has only condemnation for the universal conscription, whose crushing burdens she so vividly depicts. But she has great hopes from the new laws reducing the term of service from three years to two, as promising financial economy and the rectification of grave abuses. As for the French officer of to-day, she defends him from 'insular misconception' in the following words: 'Is he not pictured as a light-hearted, inconsequent, dashing fellow, a something of the D'Artagnan, a something of the Charles O'Malley about him, professional duties sitting lightly upon his shoulders, domestic cares quite shaken off? True to life were a directly opposite portrait,— that of an indefatigable worker, one to whom fireside joys and intellectual pleasures are especially dear, and to whom self-abnegation in the loftiest as well as the domestic sense becomes a second nature.'

The author has been especially interested in educational questions; and she has carefully

* Home Life in France. By M. Betham-Edwards. Illustrated. Chicago: A. C. McClurg & Co.

studied the system of French schools as reformed under the beneficent Ferry laws of 1881-2, whose praises she is always sounding. How thoroughly she has gone into this matter may be estimated from the fact that she has been made an 'officier de l'instruction publique,' as well as from the fulness and sympathy with which she describes the village schoolmaster and the *lycées* for boys and girls.

Two pleasant chapters are those on 'My Friend the Curé' and 'The Protestant Pastor,' in which two very amiable characters fairly contest with each other for the reader's favor, and are probably brought into closer proximity on the printed page than they are in real life, to judge from the following paragraph: 'Here I will mention that, although the Catholic and Protestant population live harmoniously side by side, intermarriages are rare, and the rival churches neither gain nor lose adherents to any appreciable extent. Between Protestant pastor and Catholic priest in any part of France there is no kind of intercourse whatever. They stand aloof from each other as French and Germans in the annexed provinces.'

On these and other topics, Miss Betham-Edwards discourses with intelligent vivacity and good humor, lightening our darkness, gently removing the prejudice born of ignorance, and steadily building up the respect that rests on knowledge. Her style is easy and colloquial, occasionally careless: *e. g.*, 'the utterance of Voltaire's scathing utterance' (p. 202), and such arbitrary spellings as 'occulist,' 'Chicagan,' and 'Mrs. Jellaby.' There are also a few slips in the proof-reading; but the book is on the whole well-printed, and is beautifully illustrated with twenty reproductions from photographs and paintings by French artists.

JOSIAH RENICK SMITH.

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## BEGINNINGS OF THE CERAMIC ART.*

Clay in its natural state is proverbially valueless, yet it is capable of being rendered almost priceless by the application to it of scientific workmanship and artistic skill, and upon it depends the art called Ceramic, with its splendid traditions of craftsmanship, of form, decoration, and color. So beautiful and varied in character are the products of this art that it is invested with a peculiar charm and fascination. The plasticity of clay and its adaptability to the most refined and appropriate forms, and its affinity for the beautiful glazes and enamels so often associated with pottery, have combined to render the subject of Ceramics of more than ordinary interest to art-students and to art-lovers.

The antiquity of the ceramic art invests it with an additional interest. Pottery is one of the most universal as well as one of the simplest and yet most necessary adjuncts of a developing civilization. The effects of intense heat upon clay was doubtless one of the very earliest discoveries of man, and fragments of pottery found in cave-dwellings and in kitchen-middens exhibit the earliest indications of the artistic instincts of the human race. Because of its imperishable nature and intrinsically small value, pottery has withstood the ravages of time and human greed, and so furnishes monuments (using that term in the quasi-technical sense current among archæologists) by means of which pre-historic as well as historic times may be studied. A potsherd may furnish evidence as to what steps a certain race has taken in its progress toward civilization, or may throw a most instructive light on that race's subsequent history. The plastic nature of clay and its susceptibility to the action of fire, comprise the two elements which form the basis of the development of the potter's art. The modelling of clay into the forms of the physical world gave birth to the plastic art, under which term sculpture is still known. It was by the invention of the potter's wheel, ascribed in turn to all the great nations of antiquity, and indicated in its complete development on Egyptian monuments, that the art of the potter advanced beyond mere utilitarianism, and from an industrial to a fine art, and began its mission among the things which beautify life.

As in architecture and sculpture, so in pottery, Greece excelled all the other nations of antiquity. Vases were of far greater importance to the life of the Greeks than we can readily appreciate in these days. To them, a vase might serve as a receptacle for food and drink, for storage, or for the adornment of the home. It was used in the daily life of the living, and was buried with the dead. Vase-making and vase-painting were among the most conspicuous industries of Athens, where the potters were called Prometheans (from Titus Prometheus, who made man out of clay). The manufacture of pottery, though lucrative, was not held in high esteem among the Athenians. Nevertheless, the names of some of the potters have come down to the present day. When the science of archæology arose, the vases of Greece, especially those that were decorated with painted scenes, were found of great value as furnishing monuments from which to

* HISTORY OF ANCIENT POTTERY: Greek, Etruscan, and Roman. By H. B. Walters, M.A., F.S.A. Based on the work of Samuel Birch. In two volumes. Illustrated. New York: Imported by Charles Scribner's Sons.

study the life, the art, and the mythology of the Greeks; and with the advance made by the scientific explorers in Athens and the materials gathered up elsewhere, the study of Greek pottery has become 'one of the most advanced and firmly based branches of classical archæology.'

In the seventeenth century the fashion arose in Western Europe and Great Britain of making journeys to Italy and Greece and bringing back whatever spoils of travel might attract the attention. It was then that the pottery of classical times began to receive notice and collections began to be made. Interest therein was stimulated by the publications of Winckelmann about a century later; about which time also Sir William Hamilton, sometime English Ambassador to Naples, formed there a collection of Greek and Roman antiquities discovered in the tombs of Southern Italy and Etruria, brought it with him to England, and sold it in 1767 to the then newly instituted British Museum, where it formed the nucleus of the present magnificent collection in that Museum. Other collections were made, and with the fashion for collecting grew up a literature of the subject, consisting for the most part of catalogues, with more or less imperfect descriptions and illustrations.

The first adequate treatment the history of ancient pottery received was in the two volumes of Dr. Samuel Birch, published in 1857. This work grew out of a 'Catalogue of Greek and Etruscan Vases in the Britism Museum,' upon which Dr. Birch had collaborated with another in 1851. Birch was a versatile genius, — an Egyptologist, Keeper of the Department of Oriental Antiquities in the British Museum, and an expert in the field of Ceramics with a special genius for the detection of counterfeits. His 'History of Ancient Pottery' was regarded as a standard work, especially after the revision to which it was subjected in 1873, when it appeared in a new edition, abridged in some respects, enlarged in others, and embodying the fullest knowledge of the subject at that time. Since Birch's death, in 1885, so much new material has been gathered that a further revision of his work has been demanded, and this has been successfully undertaken by Mr. Henry B. Walters, the Assistant Keeper of Greek and Roman Antiquities in the same Museum, who was prepared for the task by the publication of his 'Catalogue of Greek and Etruscan Vases,' and monographs on 'Black Figured Vases' (1893) and 'Vases of the Latest Period' (1896).

The results of this revision and extension of Dr. Birch's work are two sumptuous volumes of considerably more than five hundred pages each, well provided with indexes and bibliographies, with illustrative plates (several of them in color), and between two and three hundred text illustrations. With the exception of the first five chapters of the first volume (on Greek Pottery in general), which remain substantially as they appeared in Dr. Birch's edition of 1873, the work has been entirely rewritten, with especial attention to the vast gains to the knowledge of the subject through the completion of the excavations of the Acropolis at Athens in 1889, and to the advance made since that date in the study of pottery, especially that of the primitive periods. Such parts of the original work as dealt with Oriental Pottery have been omitted, and the pottery of the Celts and of Northern Europe is ignored. The subject being thus narrowed to the Greek, Etruscan, and Roman pottery, the opportunity is offered for a fuller treatment of the history of Greek Vase Painting and for an epexegetic examination of the subjects depicted upon Greek vases, and to accord to Etruscan and Roman pottery almost the same scientific treatment as that given to Greek vases.

Dr. Birch was himself so modest that he was content to allow much of his best work to appear only in the volumes of others. It seems to be in graceful recognition of this that Mr. Walters describes his books on their title-pages as 'Based upon the work of Samuel Birch,'— as though he were unwilling, as we all should be, to have Dr. Birch's monumental work supplanted by newer volumes.

ARTHUR HOWARD NOLL.

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## 'THE JEWISH SPECTRE.'*

Accepted as a semi-historical account of all that the Jewish race has done and left undone since the beginnings of record, Mr. George H. Warner's 'Jewish Spectre' is a work of interest and value. Mr. Warner is essentially a collector of information. His work shows a truly extraordinary familiarity with all that has been said or written on every side of the question with which he deals. He is equally master of Bible records, Talmudic lore, higher criticism, archæological investigation, modern journalism, philosophy, sociology, science. He has, besides, the grace of humor, often denied to those who spend their lives among serious books. The one thing he lacks is a proper sense of proportion,— the sense that gives to great books a central idea, a beginning and an end. Mr.

* THE JEWISH SPECTRE. By George H. Warner. New York: Doubleday, Page & Co.

Warner plays with his subject, writes all around it, runs all along it, keeps its great possibilities ever before his readers, but never quite succeeds in compassing it or making it all his own. The interest, even to enthusiasm, which increases steadily during the reading of the first half of the book vanishes gradually as the conviction grows that Mr. Warner will not arrive. It is all very well to say that the 'Human Being's the Thing,' but even capital letters do not make a philosophy of life or history of that postulate. It is very interesting, very true, and very useful, to know that Bible records are partly fiction, partly tradition, partly the history of a race from that race's point of view. It is easily admitted that the Jews have lived too much in a past whose glory is as largely a matter of the chronicler's vision as of history; that from earliest Old Testament times their laws have been made for themselves, as the Chosen People, ignoring, so far as possible, the rest of the world; that with the Chosen People idea as a basis, they have been clannish, vain, proud, intolerant, loyal, conservative, idealistic. But after all this, it may be asked, what then?

Mr. Warner's book is distinctly not a tirade against the Jews. It will be offensive to Jewish preachers and teachers, but not more so than to their Christian brethren against whom Mr. Warner inveighs with equal zest. 'The Jewish Spectre' is based on an opposition to theocracy. Most of the Old Testament, he asserts, was written or revised by priests in the interest of priestly government. And there is much in the accredited results of higher criticism to affirm this judgment. The religions which to-day unite under the name of Christian seem to Mr. Warner not religious and distinctly not Christian, but ecclesiastical. So far as the religion which Christ preached was essentially unchurched, undogmatic, a matter of the soul and not of ceremony, he is right. Mr. Warner blames the Old Testament chroniclers, with their theocratic tendencies, for the hold which the 'Jewish Spectre' has had on the mind of all peoples in all ages. He blames Paul, the Jew, for propagating the racial tendency to submit to religion as authority. To him, organized religion is the foundation of all opposition to progress. This is evidently the idea which he intends should be central in his book, although he never quite follows it to a conclusion. The only place where a solution is suggested is in the chapter on 'Tenure of Religions,' where Mr. Warner writes, in part:

'It is not too much to hope, perhaps not too much to expect, that with the progress the world is now making, religious dominations will cease, that organized religion as an effort of the human mind will disappear. The immense relief this would be to humanity can only be estimated by reviewing the history of the past, in which in all countries and in every age religions have been the principal burdens on the back of humanity. When ecclesiasticism passes away as a political power and as a superstition, it will leave the Human Being free to organize his social institutes according to his ever-increasing knowledge and intelligence, and to reorganize them whenever it becomes necessary — a most essential part of freedom.

'The "religion of authority," so fascinating to many minds of the present day, has one weak link in its chain of title. It is the impossibility of identifying, beyond reasonable question, the earthly authority with a heavenly source. The evidences of miracles, of the printed word, even of an irrefragable apostolic succession, are not convincing that a surrender ought to be made to such "authority". At the bottom of such surrender there is a certain loyalty to ideas, but a congenital disability of the imagination. For who shall tell us that when perishing by Protestantism, the only refuge is Catholicism, as though there were but two religious ideas. . . . Perhaps Arbitration points the way out,— to have nothing but free courts, or free courts and newspapers. Perhaps Socialism is the method — socialism without the newspaper, for then nothing would happen. Socialism shocks the sense of the politician and the comfortable; but we must remember that the socialistic process has built a schoolhouse on every hill, and thrown in the text-books; it carries our letters almost free, makes highways, builds bridges, lights the streets, brings water, creates pleasure parks with music on Saturdays, preserves forests, distributes garden seeds, regulates the weather, lights the shores of oceans, protects us from wild beasts and contagion,— and is almost the Gospel itself.

'Those of us who have read the Old Testament remember how Samuel resisted any changes in the administration. A pure theocracy was his highest ideal, and when called upon to anoint a king, he thought all was over, his vocation gone. Yet see what happened. After Saul there were more prophets than anything else in Israel,— and but for them Israel never would have been heard of. So it may turn out with our holy men. The theologian will find that Law, Government, and Economics are sciences, and not in the same realm with theology, and that a return to religion,— which dwells in the mind of man, giving it its seriousness and its deepest charm,— is his best hold.'

The reference to Israel's prophets and their relation to Israel's historic greatness (so unwarranted, according to Mr. Warner) illustrates one of the chief weaknesses of the book. If it were intended as a polemic, the author would be justified in stating only his side of the case. But it is written with every intention of fairness, to place the Jew in his proper historic and social relation to the rest of the world. Why, then, does Mr. Warner give credence to the prophets alone among Israel's teachers and scribes? Their superior eloquence is not a proof of their better judgment. If chroniclers of Old Testament times were inclined to slay a hundred thousand men

in battles in which mere material conditions of space precluded the presence of more than a tenth of that number, so Old Testament prophets, zealous for social, political, and moral reform, may be trusted to have exaggerated the evil conditions of their times. In fact, while chroniclers have changed with the progress of humanity, and history is fast becoming an exact science, prophets and preachers have remained the same in all ages, and probably will remain so to the end of time. Mr. Warner need only go to church or to synagogue to-day to discover how irretrievably wicked this world is in the eyes of these men. Yet somehow or other, when the sun shines it hardly seems so bad.

Mr. Warner negatives too much and constructs too little. He deprives the Jews of their heritage of religious and historic supremacy, of their superior morality, longevity, intellect, persistency,— all the attributes that have adorned the Spectre through the ages. But he gives the world nothing to build on in place of the accepted foundation,— nothing but the Human Being. And he forgets that the Human Being is not an unchangeable entity, but an active growing force, changing with the ages and only now arriving at the stage of development where he may be trusted to stand alone without the support of authority, religious, social, or governmental. Mr. Warner has read so much that it seems surprising that he has omitted Walter Bagehot's 'Physics and Politics,' or that, having read it, the lessons of the moulds which man makes for himself and breaks as he outgrows should have escaped him. The conclusions suggested, if not reached, in 'The Jewish Spectre' are to a large extent a matter of personal judgment. There is hardly a page in the volume which does not suggest a point for controversy, and it is likely that no two readers will be impressed by the same features in just the same way.

EDITH J. RICH.

## STUDIES IN ADMINISTRATIVE LAW.*

Constitutional law has been thoroughly studied in most countries, at least in most countries that have constitutions. In the United States it has been a favorite theme of debate since the formation of the Constitution; nor does the interest in it show any sign of abatement. This is altogether natural, since our government is preëminently one of fundamental laws back of and controlling our legislative and administrative activity. On the other hand, the administrative side of our system has received comparatively little attention. The task of making a scientific analysis of it was left to a foreigner, Mr. James Bryce, in his 'American Commonwealth.' Dr. Fairlie, in his 'National Administration,' has given us an account of the manner in which the various departments of the central government perform their allotted tasks; but in all this the real law of administration has received only incidental notice. In his 'Comparative Administrative Law,' published twelve years ago, Professor Goodnow gave an analysis of the administrative system, national and local, of the United States, England, France, and Germany. The rapid growth of public interest in our own system was thought by Professor Goodnow a sufficient justification for a new book giving a fuller account of American conditions, with special emphasis upon the legal side; and this is now published with the title 'The Principles of the Administrative Law of the United States.'

Administrative law is defined by Professor Goodnow as 'that part of the law which fixes the organization and determines the competence of the authorities that execute the law, and indicates to the individual remedies for the violation of his rights.' It is partly constitutional, partly statutory, and partly ordinance and even common law. In the first part, or book, the author discusses the theory of the separation of powers, and shows that not only was there no government in existence at the time Montesquieu wrote in which the theory was carried out, but that no political organization has ever been established in which there is no overlapping in the discharge of the three functions. The legislature frequently assumes or takes part in functions which really belong to the executive, as in 'special legislation' (which, however, some commonwealths forbid) and the appointment and removal of officers. The reason for this is to secure political control. The executive, on the other hand, participates in the legislative power, not only in signing or vetoing bills, but also in issuing ordinances to supply deficiencies in legislation. This, too, is in spite of the fact that an effort was made to incorporate the theory of the separation of power into the American public law. For example, the first constitution of Massachusetts expressly forbade one department to exercise the functions of another. The Federal Constitution also practically does the same thing in naming each power and providing how it shall be exercised. But the three powers are left undefined. If resort be had to judicial decisions, they will often be found conflicting. To find the line

* THE PRINCIPLES OF THE ADMINISTRATIVE LAW OF THE UNITED STATES. By Frank J. Goodnow, LL.D. New York: G. P. Putnam's Sons.

of demarcation in any commonwealth, then, the student must examine the decisions of its courts. However, two general principles may be deduced: (1) That an act satisfies the requirement of separation when completely independent of the control of the other departments; (2) That the principle does not apply to local governments.

The principle of separation cannot, in the nature of things, be carried to the point of absolute independence. The legislature regulates the administration by law, but, the executive being independent of the legislature in tenure, it has no control over the actual administration except by impeachment. The control of the courts is somewhat greater, since they may declare orders, decisions, contracts, and ordinances null and void. Over political acts, however, such as making treaties, disposition of the military forces, etc., they have no control.

In discussing the Central Administration, Professor Goodnow brings out some differences between the powers of the President and those of a State Governor. The Constitutional Convention of 1787 debated for some time whether to provide a plural or a single executive, but finally agreed upon the latter and made it real. The growth of the ordinance power is one of the most noteworthy things in connection with the office of President. The Colonial Governors did not have it, neither was it granted to the President by the Constitution. He may issue orders to his subordinates in the routine of administration which can be enforced only by the power of removal. The courts will not enforce them, neither will they abrogate them. On the other hand, many ordinances have been issued for the regulation of the army and navy, the postal service, the internal revenue, etc., and these the courts recognize as having the force of law. But the most important source of the President's power in controlling administration rests in his right of appointment and removal. The absolute right of removal was recognized by the first Congress by the casting vote of the Vice-President, and has been conceded ever since with the exception of twenty years (1867-1887), and during this time the restraint was only nominal. The attempt to restrict arose out of the unusually strained relations between the Executive and Congress in 1867. This power is all important, since by it the President may control administration in matters left by Congress to the discretion of a department officer. A notable use of the power was the removal of a Secretary of the Treasury by President Jackson for refusing to execute a law according to the President's interpretation of it.

A State Governor, on the other hand, is more of a political than administrative officer. The executive power is in reality parcelled out among the various State officers whose tenure of office is independent of the Governor. Not only has he no power to direct these officers how to carry on the work of administration, but they may even issue orders in opposition to his will. His power of appointment and removal in the lower offices is generally very limited. Professor Goodnow says that a Governor, like the President, is not subject to the process of courts while in office. The writer knows of one case where a Governor was fined for breach of the peace, but cannot say whether or not the fine was ever collected.

The limits of this review will not permit of an extended notice of the entire volume. It must suffice to say that the treatment of the subjects of the other parts is no less thorough than in the ones we have discussed. The volume is a notable contribution to the literature of public law, and will prove of great use, not only to students, but also to officials in the actual work of administration.

But to the writer there appears to be a few omissions of importance, some of which would probably indicate a defect in our constitutional law. The author points out that, while there are remedies against most of the positive acts of the administration, there is practically none against a refusal to act when an attempt to compel action by the court would bring it into conflict with the President. This might have been emphasized by the citation of cases in which the President ignored the decisions of the Supreme Court and acted upon his own interpretation of the law. Such was the act of Jefferson in withholding a commission declared by the court (Marbury *vs.* Madison) to be due the plaintiff, and by Jackson in refusing to execute the decree of the court in the Cherokee Nation *vs.* Georgia case. The case of *ex parte* Merryman, wherein the writ of *habeas corpus* was disregarded by order of the President, is referred to, but not for this specific purpose. Governors are not so far exempt as the President, yet no provision has ever been devised to compel them to obey a very clear mandate of the Constitution — that requiring the rendition of fugitives from justice upon the demand of the Executive of the State from which they fled. They are left no discretion in the matter, yet refusals have been made for reasons insulting to the State making the demand.

The author holds that military administration is a thing apart, deserving of separate treatment. This is undoubtedly true of things

strictly military; yet a kind of civil administration is often administered through the military, and this might reasonably have been given at least a brief analysis. It is supposed to be based on some laws other than those of necessity, though sometimes it is difficult to discover any except the whim of the administrator. For example, it is hard to understand how, since the decision of the Insular Cases, the Secretary of the Navy imposes a tariff in Tutuila different from (and lower than) our own, if it is American territory; and if it is not American territory, why the Secretary of the Treasury admits goods from Tutuila into the United States free of duty.

DAVID Y. THOMAS.

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## THE PILGRIM FATHERS IN ENGLAND AND HOLLAND.*

So thorough and honest an historical work as the Dexters' 'England and Holland of the Pilgrims' can afford to have its merits and limitations known at once. Like the story of the Pilgrims itself, the book needs neither embellishment nor factitious advertisement. It may not be a 'seller,' but it will not die. This particular kind of work, after that of the three Dexters, will not require to be done again for a century or more. In a word, we have not here a flight of the imagination, but the results of solid, long-continued, painstaking research, with correction and re-correction of the first work and of various mistaken impressions, confusions, and inferences of other writers.

In one sense, the book is a disappointment. It is not a broadly sketched or framed, or even a brightly colored, picture of the England and Holland of the century of the Pilgrims. It is not even a sober-tinted sketch or a justifiable composition-piece representing in vivid text the two lands of home and exile trodden by Pilgrim feet. It is rather a selection of elements which, by documentary proof only, are known to have affected the Separatists' lives and their church movement. It is a book made by bookmen. Sometimes, as we read, our vision is obstructed; we cannot see the forest on account of the trees. The grand human story seems lost in a mass of antiquarian detail. One longs to know more of manhood and womanhood, and less of theological, bibliographical, and ecclesiastical lore and discussion. It is all too much like undertakers' registers. In vain we hope to catch gleams of imaginative sympathy, to feel human heart-beats. In the main, the narrative is as dry, as unadorned, as pragmatic, as a Chinese book of annals,— and as trustworthy. By this we mean the highest praise of the book as history. One may depend on the data, the verified references, the tabulated genealogical lists, bound to gladden and ease many a toiler and inquirer. Only those who have spent days and months 'down among the dead men' who are remembered in tantalizing evanishings in Dutch script and time-stained print, can appreciate the toil, the patience, the consecration to truth-seeking, the self-denial to all temptation to add or subtract from 'the written word,' which this volume represents. In its purity, for the feeding of the lamp of historical truth, it is as 'oil poured from vessel to vessel.' Its form is superbly Greek in its austere repression. There is no Oriental luxuriance of fancy here.

Nearly forty years ago, Dr. Henry Martyn Dexter began digging, measuring and questioning at Scrooby and Austerfield. Then, crossing the North Sea to Holland, he ransacked archives, tax-rolls, and libraries at Leyden and Amsterdam. Has anyone entered into his Ali Baba's cave of bibliographical treasures in the library of Yale University at New Haven? Professor Franklin Dexter, the librarian there, took up the unfinished manuscript of the great Congregational bibliographer; and the son of the latter, himself an indefatigable pilgrim and investigator in the realms of Tudor and Stuart and of Willem and Mauritz, during seven visits over-seas, continued the good work. Few books have had such a history and such rich harvests reaped during three generations of scholarly and untiring quest.

The old story is here told again with freshness and with eloquence. One chapter pictures the economic, political, and intellectual elements of the time when churches that were republics started in England. Others tell of the elements at hand for a picture, instead of painting the picture, or even drawing the main outlines of the Dutch Republic, in which the Separatists held aloof from the numerous British folk in Leyden and Amsterdam. The other chapters deal with church polity, with the life of the leaders, as well as of the rank-and-file, of Robinson's congregation, with plans for the plantation in America, with notices of events in the years following, until all trace of the Pilgrims was lost from Dutch records. Lists of names and data of the records containing them, with index and maps, complete this invaluable reference-book. Like flowers in the field, many books on the Pilgrims filled with fantasy and fiction, while claiming historical accuracy, have flourished in weedy luxuriance. Like a mowing-machine, this record of the

* THE ENGLAND AND HOLLAND OF THE PILGRIMS. By the late Henry Martyn Dexter, D.D., and his son Morton Dexter. Illustrated. Boston: Houghton, Mifflin & Co.

Dexters will improve much of this wild growth off the face of the earth.

Nevertheless, the very excellences and limitations of Dr. Morton Dexter's volume justify all legitimate attempts to represent both England and Holland as more than lands of persecution and exile, and the Pilgrim men and women as more than Congregationalists. And yet — beware the bigotry of the reviewer! Let us not be misunderstood. Nor will Dr. Dexter be misrepresented, if the reader of this article is the reader also of the author's catholic declaration, on his final page, that the heritage of the Pilgrims is not for one sect, church, nation, or age. As broadly charitable as the burden of the angels' song over Bethlehem are the fine sentences in which, laying down his work of filial piety and truth-seeking, Dr. Dexter bids farewell to his readers.

WILLIAM ELLIOT GRIFFIS.

## RECENT FICTION.*

The future historian will surely be surprised at the preponderance in our present-day fiction of the realistic novel concerned with such matters as business and political corruption, with social problems, and with the struggle between management and organized labor. To us, living in the midst of this turmoil, the use of such matters by the novel-writer is natural enough; for the most dramatic motives of our civilization are provided by these sordid class-conflicts and social diseases. We may wish that fiction might become a gentler art; but it would be unfaithful to its mission were it to ignore such obvious aspects of contemporaneous life as the ill-gotten fortune, the political power purchased by bribery, the nerve-racking demands of our commercialized society, and the crimes committed in the name of humanity by labor organizations as they exist to-day. The immediate suggestion of these remarks is offered by two of the latest novels, both concerned with strikes and their attendant brutalities, and both written with a grip upon their subject which compels our attention. The fact that both are written by women is a matter of incidental interest only; the only surprising thing about it is that women should be so successful in mastering the essentially masculine vocabulary necessary for the portrayal of these rough situations. Of these two books, 'The Grapple,' by Mrs. Grace MacGowan Cooke, is the simpler in construction and the more tense in diction. The story is told about a coal mine in central Illinois, and has for its hero the owner and manager, a man of calm courage and abundant resource, who wins his fight in the face of great obstacles, but vindicates the right of the capitalist to retain in his own hands the control of his own business. All the leading incidents in this story might easily be paralleled in the actual recent history of the Illinois mines. The seriousness of the book is relieved by an element of humor, which is perhaps better than nothing, although it is humor of a rather cheap sort, for which the writer acknowledges indebtedness to a Mr. Reed, giving him the title of 'a playing partner' in her work.

'The Man of the Hour' is the first full-grown novel that Miss Alice French has written. The scene is Fairport, which may be translated without much difficulty into Davenport, the city of the author's residence. Now one of the characteristics of this Iowa community is a curious blending of foreign strains with its native population, and it is just this mixture of racial elements that gives piquancy to the present story, at the cost, naturally, of its integrity of type as a novel of American character. An iron manufacturer of large interests, a self-made man and a rugged American, brings home with him from Europe a Russian wife, who is an aristocrat of social sympathies, indoctrinated by Tolstoy, allied with the revolutionary movement, and an impracticable visionary. It is a sad case of mismating; for there is no possibility of genuine sympathy between those two contrasted temperaments. From this union springs the boy who is the hero of the story. The mother is set upon winning him to her ways of thinking, and the father is helpless to counteract her emotional and sentimental influence. When in due course the wife, finding her life intolerable, leaves her husband and returns to the congenial society of the Russian exile colony in Switzerland, the boy has been moulded into a passionate little socialist, and the father

* THE GRAPPLE. By Grace MacGowan Cooke. Boston: L. C. Page & Co.

THE MAN OF THE HOUR. By Octave Thanet. Indianapolis: The Bobbs-Merrill Co.

THE GIANTS. By Mrs. Fremont Older. New York: D. Appleton & Co.

AT THE SIGN OF THE JACK O' LANTERN. By Myrtle Reed. New York: G. P. Putnam's Sons.

THE RECKONING. By Robert W. Chambers. New York: D. Appleton & Co.

THE FORTUNES OF THE LANDRAYS. By Vaughan Kester. New York: McClure, Phillips & Co.

THE ANCIENT GRUDGE. By Arthur Stanwood Pier. Boston: Houghton, Mifflin & Co.

THE MAYOR OF TROY. By A. T. Quiller-Couch. New York: Charles Scribner's Sons.

A SERVANT OF THE PUBLIC. By Anthony Hope. New York: The Frederick A. Stokes Co.

PATRICIA: A MOTHER. By 'Iota.' New York: D. Appleton & Co.

THE GAMBLER. By Katherine Cecil Thurston. New York: Harper & Brothers.

despairs. Presently the father remarries, dies a few years later, and leaves his fortune to his widow, to be held in trust for the boy until he shall prove himself capable of using it wisely. A certain sum, however, is given him absolutely; and of this he proceeds to make ducks and drakes by going to Chicago, and casting in his fortunes with a labor organization. The time is now that of the Pullman strike of 1894; and the money goes to the bolstering of that indefensible cause. The boy is now left 'on his uppers,' and becomes a mechanic; but his eyes are slowly opening, and the seamy side of the labor agitation is gradually disclosed to him. After a while he drifts back to Fairport, secures employment in the very establishment reared by his father's efforts, and presently finds himself in a position of responsibility, and engaged in defending the business against the assaults of his old-time associates. He adopts vigorous measures for the defense, imports negro strike-breakers, and wins a sharply-contested victory in what has practically come to be a civil war. These experiences make of him a fairly clear-sighted man, although they do not blunt his sympathies for the toiler; and he at last comes to his own as a captain of industry, convinced that our very civilization depends upon the assertion of the rights of capital, and firm resistance to the outrageous exactions of unionism. If it had not been for a vein of ingrained obstinacy in his character, he would have made this discovery long before; as it is, he makes it in time to save his career from shipwreck. The love-interest in this narrative is subordinate, but there is a charming heroine, and the end of the story finds her in readiness to share his regenerated life. Miss French has given us a book of a very genial and human sort, and brought to it a gift of shrewd and sometimes humorous observation, such as comes only after long practice in the art of fiction. The ethical outcome is just, although there are occasions in the course of the action when the ethical balance seems to incline a trifle too much in the direction of a false sentimentalism. This general remark, we should say, applies also to Mrs. Cooke's novel, heretofore considered. The present temper of unionism in this country is so ugly and its methods so senseless or worse, that now is not the time for trifling or compromise, not even the time for over-indulgence in sympathies which might, under differing circumstances, be both legitimate and praiseworthy. When the cause of labor shows some inclination to purge itself of its brutal and criminal tendencies, then will be the time to deal with it in a spirit of gentleness and conciliation; until then, society cannot too sternly set its face against its propaganda and its methods.

Melodrama for the times may serve for a description of 'The Giants,' by Mrs. Fremont Older, a California novelist whose work is characterized by a combination of vigor and crudity. The hero's first exploit, as here chronicled, consists in flagging, at the age of fifteen, a limited express train. He does it just for the fun of the thing,—to hear the conductor swear. His expectations are fully gratified. A little later, his father strikes oil on the ranch, and is fast acquiring a fortune, when the malign operations of the trust destroy his prospects, set fire to his property, and send him skyward in an ingeniously contrived explosion. Then the boy registers a Hannibal oath to avenge his father's murder. Going to New York, he calls upon the oil magnate, and calmly informs him that his iniquities are soon to have their reward, and that his youthful visitor is to be the agent of the retribution. Meanwhile, there is the little matters of college and law-school to be disposed of; and this hurries us through the next few years. The youth becomes a famous football hero, and in due course a lawyer awaiting clients. These fail to appear; but our hero goes into politics, gets a nomination for the office of district attorney, and conducts a reform campaign on the East Side. He wins the great heart of the people in this Tammany stronghold, partly by his speeches, but more effectively by his 'laying out' of the champion slugger who is set upon him. He wins the election as a matter of course. Then he proceeds to work up a case of bribery against the oil magnate, secures convincing evidence, and lands his victim behind the bars with neatness and dispatch. The trembling magnate offers half of his billion dollars and a working partnership if the young man will let him escape; but to no avail. The heroic youth of twenty-three is incorruptible, and villainy at last finds its match. There is a lot of 'yellow journalism' in the story; there are also two young women, the hero's good and evil genius respectively. The whole narration is pitched in the highest key of sensationalism, and the figures that take part in it have but slight resemblance to real human beings.

'At the Sign of the Jack o' Lantern' is a story in Miss Myrtle Reed's most whimsical vein. It abounds in quips and conceits, some of which verge upon genuine humor, while others are of a sort too cheap and hackneyed even for the funny columns of a newspaper. The fundamental invention of the story is highly amusing. A newly-married couple have

been left a country home by a deceased and unknown uncle. They take possession in the first chapter, and find it a rambling structure of grotesque plan and an unaccountable number of bedrooms. In the next chapter their troubles begin, and the bedrooms are accounted for. It seems that innumerable parasites in the guise of relatives have been living upon the old man for many years, descending upon him every summer like a swarm of locusts. So they come this summer as usual, not knowing of his demise, and when they learn of it they announce their intention of staying just the same. The new owners of the house are too poor-spirited to resist this imposition, and they presently find themselves hosts to as queer a collection of human oddities as were ever gathered under one roof. All are of one mind in thinking that the dear departed (who was a man of mystery) has left a surprise for them in the shape of concealed treasure, to be found by diligent search; and they spend much of their time poking into odd corners and digging up the garden. In due time the surprise comes off; but it turns out to be other than they had fondly thought. That diabolical old man had planned it to come upon them in a most startling way, and besides the injury of blighted prospects, they were forced to suffer the insult of hearing certain sober truths spoken about them, as it were, from his grave. It seems that he had long endured their intrusions upon his hospitality, suffering in silence, but planning all the while this posthumous revenge, and leaving his property to the unknown nephew who had been the only one of his relatives to leave him unmolested. The story ends with the hurried and indignant departure of the unwelcome guests. Miss Reed has certainly provided us in this instance with an original form of entertainment, and the story should prove popular.

'The Reckoning' is the third in order of publication of the series of four or five romances planned by Mr. Chambers to treat the American Revolution as it affected northern New York and the great landed families of that region. When we say that the new work is as good as 'Cardigan,' the first of the series, it is hardly necessary to say more. The author brings to the composition of these books a comprehensive acquaintance with the general history of the period, and a minute knowledge of the history and customs of the Iroquois Confederacy, which materials he turns to effective romantic account. He gives us historical truth, wholesome excitement, and no small measure of literary art all at once; and for so much of good it would be churlish not to give thanks.

'The Fortunes of the Landrays,' by Mr. Vaughan Kester, is a novel whose interest, although complicated, is remarkably well sustained. It begins and ends in an Ohio town, and is essentially a picture of life in that community; but the adventures of certain of its characters take us at times to the far West with the forty-niners,—to Salt Like City in the early days of Brigham Young, to the closing scenes of the Civil War, and to the prairies of Kansas. The story is one of three generations, not only of the Landrays, but of the other families with whose fortunes theirs are associated. This requires of the reader a frequent substitution of new interests for old ones; and the effect is rather bewildering, despite the length at which the story is told. But although the period of the narrative must extend over upwards of thirty years, the two principal characters remain in view all the time, thus giving the work a unity which otherwise it would sadly lack. We cannot say that Mr. Kester's characterizations are convincing, for the people whom he describes too frequently go off upon tangents, and do unexpectedly inconsistent things. The author tries hard, for example, to make plausible the sudden transformation of his upright and self-sacrificing hero into a particularly contemptible sort of rascal; but the effort is a failure. Nevertheless, the novel contains a great deal of essential truth about life in the time and place chosen for treatment, and its faults of incoherency do not prevent it from being a fairly readable production.

While we have no objection to the employment of the labor-and-capital theme in fiction, we think that the author bent upon using it should make his intentions fairly evident at the start. In the case of 'The Ancient Grudge,' by Mr. Arthur Stanwood Pier, we get well into the book before we discover that it is going to be a labor novel. Its opening chapters are so innocent of any such purpose, and Mr. Pier's previous novels have been concerned with matters so different, that we are taken fairly by surprise when we find ourselves in the midst of a scene chiefly occupied by labor agitation, walking delegates, strikers, riots, and all the other familiar features of the present industrial unrest. It is all very vigorously depicted, and the ethical treatment of the situation is sane enough, but the author does not seem to be quite in his element. In thus making a 'problem novel' out of what had better have remained a story of private interest, Mr. Pier proves rather disappointing. The best part of his work is that which is least closely related to the industrial complication upon which he depends for his climax.

That joyous romancer, Mr. A. T. Quiller-

Couch, in 'The Mayor of Troy,' has given us another of his quaint and inimitable tales of the Cornish coast. The setting is historical, being that of the threatened Napoleonic invasion, whereby, indeed, hangs the substance of the tale. For the mayor of Troy, who is also major of the volunteer artillery, and a very important person in his bailiwick, becomes the victim of an extraordinary mishap midway in the narrative. Snatched by ruthless fate from the scenes of his glory, he is seized by a press-gang, under circumstances which preclude any proof of his identity, and carried off to become an ornament of the British navy. The ship which bears him is blown up off the French coast; he is rescued by the enemy, and languishes ten years in a remote military prison. Meanwhile, after the mystery of his disappearance has defied solution for a sufficient length of days, he is given up for dead, his wealth is distributed according to the terms of his will, and Troy does him all sorts of posthumous honors. When he returns — but we will not reveal what happens, remarking only that it is the unexpected. The book presents us with one humorous situation after another, crowned by an invention so extraordinary that the author may fairly be said to have surpassed his own best previous efforts.

Mr. Anthony Hope's latest heroine is an actress with a past. We do not learn what that past has been until we are midway in the book, and when the revelation is made it proves rather disappointing. It seems that she has a husband, a weak and dissipated person, whom she has left some years before out of sheer disgust. But the mere fact of his existence becomes embarrassing when she allows herself to fall in love. The love-making, which is the substance of the story, is all very decorous, and neither of the two persons chiefly concerned takes it with tragic seriousness. When the husband turns up, he is seen in his true light by the lover, who promptly hustles him off the scene before the wife has even spoken to him. Since she has keyed herself up to the point of willingness to reassume some sort of relations with him his abrupt departure serves as a curious anticlimax. Presently the heroine goes to America for a professional engagement, leaving her lover disconsolate, but not quite sufficiently so to work very deeply upon our sympathies. When she returns, it transpires that she has divorced her dissolute consort and married her manager. The story is written in a vein of grave comedy, pleasing but not stirring in effect. Its half-dozen chief characters are delicately defined, while its diction is an acceptable compound of natural dialogue, engaging description, and agreeable social philosophy.

'Patricia: A Mother' is the latest novel by 'Iota' (Mrs. Caffyn). The author has made a notable advance in her art since the days of 'A Yellow Aster,' and has learned to invest a poignant situation with deep human interest. When Patricia's husband dies, her remaining family consists of a boy and a mother-in-law. Of the boy she has seen little, for he has been kept away from her most of the time. Of the mother-in-law she has seen, and continues to see, far too much. The action of the story moves about the struggle between mother and mother-in-law to get possession of the boy's affections. The deceased husband had been a man of contemptible character, wearing the mask of hypocrisy so successfully as to appear a true pillar of society, seen in the true light by his wife alone, but respected by the world in general, and idolized by his mother. His will has left the widow dependent upon the mother-in-law, placing the former, by that provision coupled with certain vile innuendos, in a suspicious position. The surrounding county society, which consists largely of cats, hounds the widow to desperation (this seems to be a bull, but we trust that the meaning is clear). Such is the difficult situation in which Patricia is placed, and from which, by continence of soul and persistence of purpose, she lifts herself above the reach of malice, gets her rightful possession of the boy's heart, discomfits the exasperating mother-in-law, silences the tongues of scandal, and (not least important in the reckoning) marries the right man. Her story makes a thoroughly interesting book.

'The Gambler' has not quite the sharpness of interest possessed by 'The Masquerader,' but it again shows Mrs. Thurston to be an accomplished artificer of fiction, capable of producing a well-constructed plot and an animated narrative. The gambler of the title is a woman, the daughter of a dissipated and impecunious Irishman, who after her father's death marries an amiable gentleman of some three times her years. This step is prompted by mingled sentiments of gratitude and honor, and the child has no idea of what it means. Of course there is an awakening. It comes when accident throws her into a pleasure-loving set of English people in Venice, whose gay worldliness and easy morality fascinate the young wife. She is also led to discover that she has an innate passion for gambling, inherited from her father,— a passion that becomes inordinate when once aroused. This leads to dangerous complications, almost to crime and the recklessness of despair. Before the full development of this tendency, however, the husband dies as amiably as he has lived, and the inevitable young man appears upon the

scene. This is what eventually saves the heroine from herself, although only in the nick of time, for her indiscretions are such that she is on the point of drowning herself when he intervenes. The interest of this book is rather theatrical than real, and we could imagine it turned into a highly effective play.

WILLIAM MORTON PAYNE.

## BRIEFS ON NEW BOOKS.

*Brilliant essays by Mr. James.*

To a reviewer who was privileged to hear Mr. James lecture when he was in this country last Spring, there comes a special interest and delight in reading his two lectures in book-form, in which they are given the title 'The Question of our Speech, and The Lesson of Balzac' (Houghton). Listening to the even flow of sentences so complex and elusive, so solidly fraught with unique and weighty thoughts and mannerisms, one's pleasure was mixed with the constant impression of losing almost as much as one could cull and remember. To read these same thoughts, challenging and uplifting in turn, to be able to reread many of them, as often seems necessary, is to grasp the full purport of the messages, and to realize the logically balanced structure and the fine shadings of thought and diction which characterize Mr. James's work in criticism and interpretation. In the first essay, delivered as a Commencement Address at Bryn Mawr, he has well emphasized the overlooked needs in America of 'a virtual consensus of educated people to impart to our speech a coherent culture,' to establish ' a tone standard ' like the criterion of other peoples, to cultivate due regard for the vowel and consonant sounds that are most neglected, and to train our 'tonic possibilities' so that sweetness and ease, not cheapness, slovenliness, and discord, may characterize our speech. The few examples cited are well chosen to illustrate the common looseness of tone even among educated classes; one smiles with sympathy at his symbolic arraignment of newspaper headlines, in the journals with largest circulation, as 'affecting us like the roar of some myriad-faced monster — as the grimaces, the shouts, shrieks and yells, ranging over the whole gamut of ugliness, irrelevance, dissonance, of a mighty maniac who has broken loose and who is running amuck through the spheres alike of sense and of sound.' It would seem as if the place of honor, both in space and title, should be given to the second essay in the volume, ' The Lesson of Balzac,' for it is a notable piece of literary criticism in its concentrated vigor, its elucidation of the novelist's art, and its nicety of phrase. Recognizing in Balzac the master-artist of modern fiction, pausing only for a word now and then of effective comparison with George Sand, Zola, Meredith, or Jane Austen, the critic passes rapidly to his evidence in favor of his subject and the 'lesson' which he has accepted, the 'opportunity for a certain intensity of educative practise,' the 'concrete active energy,' the fusion under Balzac's hand of all elements of fictional picture,—characters, motives, and action,— and, finally, the prodigality of his genius and its products. With excellent imagery he cites the difference to his own mind,— that of an 'emulous fellow-worker,'— between other novelists and Balzac: 'These are but glimmering lanterns, however, you will say, to hang in the great dusky and deserted avenue that leads up to the seated statue of Balzac; and you are so far right, I am bound to admit, as that I place them there, no doubt, in a great measure, just to render the darkness visible.' Another passage of allegory that will long remain in memory, is the delicate and keen portrayal of the 'atmosphere,' the time of day or season of the year, suggested to Mr. James's mind by the writings of the more familiar novelists of England and America (pp. 81-83). These essays will raise a divergence of opinion, as does all of Mr. James's literary work; but however widely readers may differ from his point of view, all will recognize the stimulating intellectual quality.

*A good guide to the study of Pictures.*

The satisfaction afforded by faithful study and clear treatment of facts is the chief pleasure which awaits the reader of Mr. Charles H. Caffin's 'How to Study Pictures' (Century Co.). The author possesses unusual qualifications for the work, and holds sound views as to the real nature and function of art. He traces the evolution of modern painting, from the Byzantine traditions which prevailed before Cimabue down to the latest possibilities introduced by the *pointilliste* method of Monet. By means of a series of comparisons of paintings and painters, with historical and biographical summaries and appreciations of the painters' motives and methods, he stimulates interest and the faculty of observation; and he has endeavored to include as many as possible of the motives and methods which from time to time have prevailed, so that the student may gain a basis of appreciation from which to extend his observations with adequate understanding. He has followed the course of painting in different countries, according as it flourished in them simultaneously, or as it declined in one and appeared with vigor in another. He has shown how the manifestations of art have varied in response to the racial and temporary conditions of each country; how one impulse or movement followed another, all of them involving truth, but none monopolizing the whole truth; how 'the manifestations and possibilities of painting are wide and various as human nature.' While possessing a simplicity of method which conveys to the average reader a general insight into pictorial methods and motives, the author's work is characterized by elegance of style, grace of feeling, and elevation of thought; it will do as much good in the direct service of art as any treatise published in recent years. In fact, it might be studied to advantage by those to whom is entrusted the noble charge of founding and managing our new art museums; for, as has frequently been pointed out, it is not enough that

those who manage art museums should simply have enthusiasm for art, or patriotism, or knowledge and skill in the science of general education, or business tact, or money,— they must also have a clear conception of the real nature of art, its legitimate aims, its capacities and incapacities, its relations to our daily life.

*Relations of Nature, Art, and Life.*

That Mr. Bliss Carman is a poet of high ideals for his art, yet well in touch with the main currents of daily life, was shown in his earlier volumes of essays, 'The Kinship of Nature' and 'The Friendship of Art.' To these he has just added a third, 'The Poetry of Life' (Page). That Mr. Carman is master of a stimulating style in verse and prose alike is evidenced by this sane, hopeful, yet discriminating study of varied phases of art and life. The keynote of optimism is struck near the first paragraph: 'The beauty of the world so outreaches and overcomes all its ugliness, is so much more prevalent and vital and persistent.' A second pervasive thought is in juxtaposition,— the necessity of sincerity in life and in art, and the accusation that the insincere artist is 'morally a felon.' Much attention is given to the growth of industrial arts, to handicraft, which the Japanese, he asserts, have made almost equal to the fine arts; and to the decadence of the artistic possibilities in the workman under the stress of current mercantile conditions. Some of the chapters are general in suggestion and elucidation,— 'The Purpose of Poetry,' 'How to Judge Poetry,' 'The Defense of Poetry,' 'The Permanence of Poetry,' etc. Other pages are devoted to specific reviews of the poetry of Browning, Swinburne, Longfellow, and James Whitcomb Riley. In Mr. Carman's judgment, Mr. Riley, with his 'wholesomeness, common sense, and conservative cheerfulness, full of sweetest vitality and soundest merriment,' is the typical American poet of our day. Remonstrance and encouragement are well blended in the main by Mr. Carman. If his views on the decadence of moral standards and tastes seem somewhat extreme, we must remember that they are shared by many a man of practical affairs. With the exception of a few extreme statements, the essays are inviting and rewarding to the reader. The trend of the volume is definite,—the endeavor to make art, especially poetry, contribute to the art of living. Everyone, argues Mr. Carman, may become an artist ' in the conduct of life, if he will turn his mind to it, cultivating his taste, and, above all, using patient care,' abjuring haste, fretfulness, and slovenliness of thought and work.

*Mohammed as the hero of a nation.*

A volume on Mohammed, by Mr. D. S. Margoliouth, is the latest addition to the 'Heroes of the Nations' series (Putnam). It must be admitted that the founder of Islam is a 'hero' mostly in the technical sense, to this his most recent biographer. Composed in the strictest modern scientific spirit, and buttressed by a formidable list of authorities whose names form short vertical columns at the foot of the page, the narrative moves on with a calm and remorseless precision that strips Mohammed of whatever robes of romance our fancy had woven round him, and leaves him scarce rags enough to furnish a suit for Telephus. His early life in Meccah is rapidly sketched up to his thirty-ninth year, when he received his first 'revelation,' and with equal boldness and caution set about establishing a new faith of whose vast expansion he could of course have no conception. The familiar outlines of his career as Prophet are then traced. The famous and epoch-making Flight (which it seems we must spell Hijra instead of Hegira) in September, 622, to Yathrib (Medinah); the years of vicissitude while God's kingdom on earth was being established by the very human methods of intimidation, plunder, and pitched battle; the final capture of his native Meccah; the extension of his power over the inhabited parts of the great peninsula,—all these periods are examined with care and candor. Full recognition is accorded to the genius of the organizer and leader; while his many foibles are exposed with a grave sarcasm not unworthy of Gibbon. After following with deepening interest Mr. Margoliouth's philosophic inquiry, most readers will understand and accept his estimate of Mohammed as the possessor of a genius 'equal to the emergencies but not too great for them'; and as endowed, 'beneath the mask of the enthusiast, with the sanest and soundest common-sense.'

*For all those who love the outdoor world.*

Having appeared in many previous volumes as a guide to practical people in the affairs of garden and field, Professor Bailey now appears, in a little volume of essays which he calls 'The Outlook to Nature' (Macmillan), as philosopher and friend to all who love the out-door world. Wholly unprofessional and undidactic, these four essays, on 'The Realm of the Commonplace,' 'Country and City,' 'The School of the Future,' and 'Evolution,' have still both the authority and piquancy of expert knowledge. They are the delightful, self-revealing conversation of a good teacher off duty. In his love of the commonplace, Mr. Bailey is a follower of Whitman,—a man who 'believes in the weather' and 'preaches the soil, the sky, and the people who labor.' Moreover, while his heart is easily toward the country, his mind is open toward the city. He is wise enough to see that 'the repose of the nature-lover and the assiduous exertion of the man of affairs are complementary, not antithetical, states of mind.' He is, besides, an ardent idealist even in matters of education; for although he exposes with pitiful clearness the poverty and inefficiency of the district schools in which nearly half the younger children of the land are being under-educated. he believes that the schools both of city and country will soon come into closer contact with real life. 'In an agricultural community, for example,' he says, 'all the farms of the neighborhood will afford training in the elements of failure and success. There is no reason why the pupils should not know why and how a man succeeds with his orchard or dairy or factory, as well as to have cyclopedia information about

the names of capes and mountains, dates, and the like; and why should not every good farmer explain his operations to the pupils?' The closing chapter, on Evolution, touches the very heart of the author's faith in nature, and reveals the spirit in which he works and teaches. If there is nothing altogether new in the book, there is nothing that is not sensible, and very little that is not also inspiring.

*Pictures of Milton and his times.*

Probably every student of English life and letters would assent to Green's characterization of Milton as 'the ideal Puritan.' The lapse of years has left us in the poet's works the noblest interpretation of the ideals of that movement in England which stood for larger individualism and seriousness of life. Upon this conception of Milton, Mr. Tudor Jenks has added to his volumes on Chaucer and Shakespeare another under the title, 'In the Days of Milton' (A. S. Barnes & Co.). This book gives a vivid sense of reality to the stirring period from the accession of James I. to the death of Milton in 1674. Out of a wide range of reading the author has brought together the most significant details for graphic statement, and has skilfully interwoven the career of Milton as a man, as a controversialist, and as a poet. The sturdy and reflective Puritan character is presented in wide contrast to that of the gay and pleasure-loving Cavalier. The protracted political and religious controversy culminating in the civil war, the story of the Commonwealth, and the restoration of royalty, are pictured with an intelligent sense of their composite effect on the mind and work of the poet. The treatment of Milton throughout the narrative is sympathetic. The author is luminous rather than critical, gives a touch of imagination to the accuracy of facts, and inspires with fresh human interest a national movement commonly thought of as only bitter and austere.

*More light on Darkest Russia.*

Recent startling events in Russia lend unexpected timeliness to the work of Konni Zilliacus on 'The Russian Revolutionary Movement' (Dutton). The book was written with the special object of enlightening public opinion in Finland upon the history of the revolutionary movement in Russia; and it has been translated for Anglo-Saxon readers by the authority and at the request of the author. The Finnish Grand Duchy has been loyal to the Tsar because the Tsars have been loyal to their pledge to maintain the political rights of the Finns; and that people have been largely ignorant of the repressive and cruel policy carried out in the rest of the Russian Empire. But after ninety years of peaceful relations, the foolish advisors of the present Tsar persuaded him, in the interest of the autocratic principle, to extend that system over Finland; and he weakly consented to violate his solemn promise and the promises of his predecessors, and took away from the Finns their cherished political rights and attempted to annihilate their nationality. The gallant struggle that the Finns have made, to which recent events give promise of success, is known to all the world. Since no outside country could be looked to for help in this struggle, the leaders turned to the men and parties within the empire that were carrying on a similar struggle for political rights. The book gives an account of the patriotic efforts that have led to thousands of martyrdoms and to the cruelties that have attended the government policy of repression. The story of the long protracted struggle is told with self-control, with fairness, and with effect. After a brief statement of the origins of the revolutionary movement in the attempts of Peter the Great and Catherine II. to Europeanize Russia, and from the mingling of the Russian armies with those of Western Europe in the campaigns against Napoleon, the author proceeds to give a detailed account of the growth of the movement under each ruler since that time. Though the account is that of an avowed opponent of the government, the author carries the reader with him by his evident desire to keep to the facts of history, and by his freedom from denunciation and bitterness. The account is of absorbing interest, and may well be read by all who desire to obtain an inside view of the underlying causes of present conditions in Russia. The developments from day to day, astounding as they are, accord well with the prophecies of this author.

*Cortes, hero and raider of Mexico.*

There are indications that Mr. Frederick A. Ober's 'Hernando Cortés, Conqueror of Mexico' (Harper & Brothers) is first of a series of small volumes on the 'Heroes of American History'; but whether the lives of other heroes are to be prepared by Mr. Ober, or by other writers, does not appear. There are, furthermore, some 'internal evidences,' as a 'higher critic' might say, that Mr. Ober's book is written for the entertainment of youthful readers. Readable it certainly is, to one who is not fastidious regarding the historical accuracy of the book he is reading. And the author makes it clear that he finds little justification for the most important acts of his hero. But as an account of the economic conditions which existed in Mexico at the time of the raid of Cortés, of the Aztecs, and of their 'civilization,' it is an exaggerated following of the ultra-Romantic School of American historians. And it suggests the question, whether or not an accurate account of the conditions prevailing in Tenochtitlan in the early part of the sixteenth century, and of the subversion of the Aztecs by the Spanish freebooters at that time, could not be made as entertaining to minds, either youthful or mature, as the fanciful accounts usually given of the series of incidents which go by the name of 'The Conquest of Mexico.'

*Nature and the camera.*

An excellent handbook for those who are interested in the finer problems of photography is Mr. Snell's 'The Camera in the Fields' (A. Wessels Co.). The fact that the book is an English publication does not lessen its usefulness, for the directions about lenses, rests, shutters, focusing, backgrounds, etc., are so clearly given as to be easily adapted to cameras of different makes. After careful directions about all the details of

field work, and the development of plates, the author devotes separate chapters to the problems of ornithology, zoölogy, entomology, and botany. The photographs with which the book is illustrated are as cosmopolitan as the camera itself, for such exquisite touches of nature make the whole world kin. It is scarcely gracious to choose among such beauties; but perhaps the most admirable is that of a bedewed spider's web, in which not only each strand, but nearly every dew-drop, is distinctly perfect. Possibly some readers will suffer 'zero at the bone' because of the pictures of snakes; if so, they can turn the pages until orchids and moths and anemones restore them. The author passes over with a few modest words the thought that such advanced photography will soon revolutionize text-books and affect all scientific study. But the reader gladly pauses to wonder whither such possibilities will lead. If an album of beautiful pictures can be made for the study of each tree, and if the life-history of each insect, even to the instant when the chrysalis opens to free the butterfly, can be presented to the eye in permanent form, our knowledge of the world about us will soon grow to delightful intimacy.

*Modern outlooks on life.*

The name of G. Lowes Dickinson is not so familiar to American as to English readers, who associate it closely with the 'New Paganism' of which Walter Pater was the prophet. Mr. Dickinson is one of the most earnest preachers of Hellenism, and the charm of his style adds a pleasing force to his arguments. 'A Modern Symposium' (McClure, Phillips & Co.) is the latest work from his pen. It purports to be an account of a meeting of philosophers representing all the various political and social systems of the world. The Conservative, the Radical, the Socialist, the Anarchist, the Scientist, the Poet, and many more, each pleads his own cause. The closing speaker, noted simply as a man of letters, distinctly represents Mr. Dickinson's theories of life, and attempts to sum up all the virtues of all the other systems. 'A Modern Symposium' is a little book, and while it scarcely answers to the original festive and merry significance of the Greek title, it will afford a pleasant hour's reading.

## *BRIEFER MENTION.*

To the 'Standard English Classics' of Messrs. Ginn & Co. there are now added Thackeray's 'Henry Esmond', edited by Mrs. Hamilton Byron Moore; 'Burke's Speech on American Taxation', edited by Professor James Hugh Moffatt; and 'England in 1885', being a chapter of Macaulay's 'History', edited by Professor Arlo Bates.

The Kinkodo Publishing Company, Toyko, has issued a very interesting sketch of the career of Admiral Togo by Professor Arthur Lloyd, M.A., of the Imperial University. It is not merely a biography of the 'Nelson of Japan,' but also a description of the stirring events in which he participated and a philosophical treatment of the history and politics of those events. It is well worth a careful reading.

Mr. Malcolm Townsend's 'U. S. Curious Facts' has been born again as a 'Handbook of United States Political History for Readers and Students,' and is published by the Lothrop, Lee & Shepard Co. It is one of the most useful of reference books for teacher and student alike, and the amount of out-of-the-way information which it collects and classifies is simply amazing.

'The American Jewish Year Book' for 5666, edited by Dr. Cyrus Adler and Miss Henrietta Szold, has just come to us from the Jewish Publication Society of America. This is the seventh annual issue of the work, and its regular appearance is henceforth assured. The special feature of the present issue is a sort of 'who's who' compilation of biographical sketches of Jewish communal workers in the United States. The review of the past year, by Mr. Max L. Margolis, is a record of melancholy interest.

'One Hundred Best American Poems,' selected by Mr. John R. Howard, and 'Selections from the Writings of Benjamin Franklin,' edited by Mr. U. Waldo Cutler, are two new volumes in the 'Handy Volume Classics' of the Messrs. Crowell. The same publishers, in their 'What Is Worth While' series of booklets, send us 'Books in Their Seasons,' by Mrs. Annie Russell Marble; 'Faith and Life,' by Dr. Charles E. Jefferson; 'The Beauty of Kindness,' by Dr. J. R. Miller; and 'Is Life Worth Living,' by Mr. Frederick Lynch.

Mr. Walter L. Sheldon of the St. Louis Ethical Society, has published a little book on 'The Divine Comedy of Dante.' The author declares himself 'a teacher in ethics' rather than a 'Dante Scholar,' and describes the four lectures that make up his book as 'intended especially for those who have never read the poem but would like to know something about it.' These guide-posts of warning are set up in plain view so that the book is not likely to find its way to the wrong audience. The class of people for whom it is written may read it with both interest and profit. Mr. S. Burns Weston, Philadelphia, is the publisher.

President Roosevelt has recently gone out of his way (if such a thing be possible) to recommend the poems of Mr. Edward Arlington Robinson, and a new edition of 'The Children of the Night' (Scribners) is the natural consequence. Lovers of poetry have known the book well enough these many years, and it is now likely to reach the eyes of many of the merely curious whether they love poetry or not. This time the presidential lightning has struck in the right place, for Mr. Robinson's work has never got half the attention it deserved. This volume includes 'The Torrent' and 'The Night Before,' which poems gave a title to the author's first public venture.

To those who had the privilege of listening to the Sunday discourses of the Rev. David Swing, the 'poet preacher' of Chicago, and who learned to appreciate his eloquent and stimulating utterances, it would seem a pity that words of such power and beauty should not be preserved beyond their author's death. Some of them have, indeed, found their way into little books of essays or sermons published during his life; but these will not preclude, rather they make the more inviting, the volume of selections from his hitherto unpublished writings, prepared with care and taste by Miss Sophie B. Kimball. Beauty, spirituality, the value of high ideals in life and thought, fill these inspiring pages. The volume is attractively printed, and is to be had of Messrs. A. C. McClurg & Co.

## Notes.

'The Life That Counts,' by Mr. Samuel Valentine Cole, is a volume of pleasant moralizing—half sermon and half essay—published by the Messrs. Crowell.

Ben Jonson's 'The Devil Is an Ass,' edited by Dr. William Savage Johnson, adds another volume to the set of Jonson's plays which is rapidly taking shape among the 'Yale Studies in English.' Messrs. Henry Holt & Co. are the publishers.

An authoritative account of the 'civic renascence' in America has been prepared by Professor Charles Zueblin, and will be issued at once by the University of Chicago Press in a volume entitled 'A Decade of Civic Development.'

For their well-known 'American Statesmen' series Messrs. Houghton, Mifflin & Co. have in active preparation volumes on Sherman, Grant, and McKinley, written by Messrs. Theodore E. Burton, Samuel W. McCall, and T. C. Dawson, respectively.

A work on 'Primary Facts in Religious Thought,' by Dr. Alfred W. Wishart, and a new edition, revised and illustrated, of Professor Charles J. Chamberlain's 'Methods in Plant Histology' will be published at once by the University of Chicago Press.

Professor Frank Heywood Hodder has edited for the Arthur H. Clark Co. a reprint of Captain Philip Pittman's 'Present State of the European Settlements on the Mississippi,' first published in London in 1770. This is the earliest account of the Mississippi settlements, and is a work of much value to students of early Western history. The same publishing firm has also in preparation a reprint of Elias Pym Fordham's 'Personal Narrative of Travels in Virginia, Maryland, Pennsylvania, Ohio, Indiana, Kentucky; and of a Residence in the Illinois Territory, 1817-1818,' to be edited by Mr. Frederic Austin Ogg.

Announcement is made of the organization of a national publication committee in the field of practical philanthropy and social advance. Its first work has been to merge the two periodicals, 'Charities' of New York, and 'The Commons' of Chicago, and beginning with this month they will appear as a combined weekly publication. From its inception 'Charities' has stood for progress in organized effort for bettering social conditions. 'The Commons' has been a spirited exponent of the settlement movement. Their editors, Mr. Edward T. Devine and Professor Graham Taylor, will be associated in the editorship of the joint undertaking. This combining of two such strong forces will doubtless result in largely increased effectiveness in a work which should have the support of all right-thinking Americans.

In connection with their forthcoming new edition of George Eliot's 'Romola,' edited and illustrated from the historical standpoint by the distinguished Italian scholar Dr. Guido Biagi, Messrs. A. C. McClurg & Co. have just received the following note from the editor: 'I have found the original cards of all the books studied by George Eliot here in the National Library for "Romola." These books, with their ancient views of Florence, gave to her the first idea of the scenery of the novel. I have reproduced the cards, signed by Lewes, studying with her.' These new discoveries should prove a feature of much interest in this new edition of a favorite classic. The work is to be issued in two volumes, uniform with Mrs. McMahan's successful 'Florence in the Poetry of the Brownings' and 'With Shelley in Italy.'

## List of New Books.

[*The following list, containing 200 titles, includes books received by* The Dial *since its last issue.*]

### *BIOGRAPHY AND MEMOIRS.*

The Life and Speeches of Thomas Williams, Orator, Statesman, and Jurist, 1806-1872. By Burton Alva Konkle; with introduction by Hon. Philander Chase Knox, LL.D. In 2 vols., illus. in photogravure, etc., large 8vo, gilt tops, uncut. Philadelphia: Campion & Co. $6, net.

Sidney Lanier. By Edwin Mims. Illus. in photogravure, etc., 12mo, gilt top, uncut, pp. 386. Houghton, Mifflin & Co. $1.50 net.

Queen Mary of Modena: Her Life and Letters. By Martin Haile. Illus. in photogravure, large 8vo, gilt top, uncut, pp. 523. E. P. Dutton & Co. $4 net.

Henry VIII. By A. F. Pollard, M.A. New edition; with photogravure portrait, 12mo, gilt top, uncut, pp. 470. Longmans, Green & Co. $2.60 net.

Queens of the French Stage. By H. Noel Williams. Illus. in photogravure, etc., large 8vo, gilt top, uncut, pp. 365. Charles Scribner's Sons. $2.50 net.

James Gillespie Blaine. By Edward Stanwood, Litt. D. With photogravure portrait, 12mo, gilt top, pp. 377. 'American Statesmen.' Houghton, Mifflin & Co. $1.25 net.

David G. Farragut. By John Randolph Spears. Illus., 12mo, gilt top, pp. 407. 'American Crisis Biographies.' G. W. Jacobs & Co. $1.25 net.

Persons and Places. By Joel Benton. Illus., 12mo, gilt top., uncut, pp. 113. Broadway Publishing Co. $1.25.

Sir Thomas Browne. By Edmund Gosse. 12mo, gilt top, uncut, pp. 214. 'English Men of Letters.' Macmillan Co. 75 cts. net.

The Autobiography of Abraham Lincoln. With portrait, 18mo, uncut, pp. 67. New York: Francis D. Tandy Co.

Adirondack Murray: A Biographical Appreciation. By Harry V. Radford. Illus., 24mo, pp. 84. Broadway Publishing Co. 50 cts.

### *HISTORY.*

A History of Our Own Times. By Justin McCarthy. Vols. IV. and V., From the Diamond Jubilee, 1897, to the Accession of King Edward VII. Illus., 8vo. Harper & Brothers. Per vol., $1.40 net.

A History of Egypt, from the Earliest Times to the Persian Conquest. By James Henry Breasted, Ph.D. Illus. in color, etc., 4to, gilt top, pp. 634. Charles Scribner's Sons. $5. net.

The History of England, from the Norman Conquest to the Death of John (1066-1216). By George Burton Adams. Large 8vo, pp. 473. Longmans, Green & Co. $2.60 net.

Rhode Island: A Study in Separatism. By Irving Berdine Richman. With map, 12mo, gilt top, uncut, pp. 395. 'American Commonwealths.' Houghton, Mifflin & Co. $1.10 net.

Louisiana: A Record of Expansion. By Albert Phelps. With map, 12mo, gilt top, uncut, pp. 412. 'American Commonwealths.' Houghton, Mifflin & Co. $1.10 net.

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Essays in Application. By Henry van Dyke. 12mo, gilt top, uncut, pp. 282. Charles Scribner's Sons. $1.50 net.

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With Shelley in Italy. Compiled by Anna Benneson McMahan. Illus., 12mo, gilt top, pp. 293. A. C. McClurg & Co. $1.40 net.

The Hatzfeldt Letters: Letters of Count Paul Hatzfeldt to His Wife, Written from the Headquarters of the King of Prussia, 1870-71. Trans. from the French by J. L. Bashford, M.A. Illus. in photogravure, etc., large 8vo, gilt top, pp. 296. E. P. Dutton & Co. $4. net.

Il Libro D'Oro of Those Whose Names are Written in the Lamb's Book of Life. Translations by Mrs. Francis Alexander. 8vo, gilt top, uncut, pp. 489. Little, Brown & Co. $2. net.

The Legend of Fair Helen, as Told by Homer, Goethe, and Others: A Study. By Eugene Oswald, M.A. With photogravure frontispiece, large 8vo, gilt top, pp. 211. E. P. Dutton & Co. $2.50 net.

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ANNUAL REPORT OF THE BOARD OF REGENTS of the Smithsonian Institution, for the Year Ending June 30, 1904. Illus., large 8vo, pp. 804. Government Printing Office.

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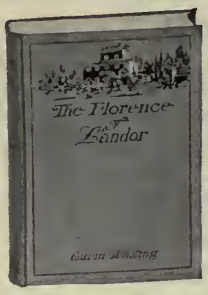


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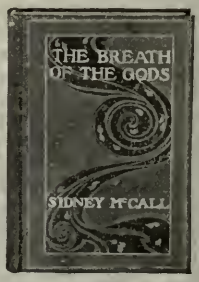


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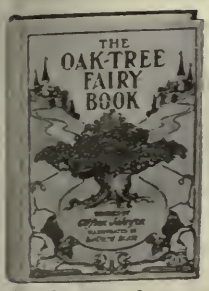


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## *BOOKS AND SHOES.*

There is so much of practical wisdom in Mr. Henry Holt's paper on 'The Commercialization of Literature,' upon which some comments were made in our last issue, that we are inclined to turn to it again for a text, in order to say something more upon the vexed question of advertising. The methods to which some publishers have resorted of recent years seem to be so conspicuously lacking in good sense, and so injurious to the best interests both of publishing and of literature, that nothing could be more timely than the protest to which Mr. Holt has given so emphatic and authoritative an expression.

Do the principles that apply to the advertising of shoes apply also to the advertising of books? This is a question that would hardly seem to need discussion were it not for the obvious fact that books have come of late to be advertised in just that fashion — by the full-page display in the daily newspaper, by the circus poster, by the flaring street-car sign, and by the perambulating sandwich-man. It is amazing that any person in his right mind should think such methods likely to promote sales in a measure at all proportional to the outlay. For one book that will benefit by this vulgar sort of appeal there must be a score, or a hundred, that will lose, and the publisher who resorts to it is at best taking a gambling chance of the most reckless sort. One of them, when questioned directly, is quoted as replying: 'No, I shan't get the money back directly, but it will give authors a great idea of my enterprise, and I may get one or two big ones to pay for it.' Now the shores of bookland are fairly strewn with the wrecks of publishing craft that have been fitted out and launched with a view to giving the public a great idea of their enterprise, and the skippers, no doubt, such of them as have survived, are wishing that they had thought more of seaworthiness and less of show.

'There is the advertising that appeals to the eye,' says Mr. Holt, 'and the advertising that appeals to the intelligence.' The former kind of advertising is effective with products that everyone is likely to use, such as patent medicines, food stuffs, and articles of clothing. It 'shapes popular habit,' independently of deliberation: 'everybody has eyes, and everybody uses food and shoes; so this kind of advertising may take root anywhere, and it pays to scatter it.' How different the problem becomes when books are in question is obvious at the first glance. Most of the people who buy shoes do not buy

books at all, while of those who are occasional purchasers of books, few spend as much upon them as they do upon shoes. Nor will 'the advertising that appeals to habit' have much influence over these few; the habit of buying a particular kind of shoe may be fixed by the reiterated appeal of the advertiser to the eye, but we cannot imagine such an effect in the case of a particular book. Who ever acquired the habit of buying copies of 'Trilby,' or 'Eben Holden,' or 'The Crisis' year after year?

The essential difference between the two cases is, of course, that a man may continue to buy and wear out shoes for a lifetime, while it takes but a single copy of a book to supply forever his individual demand for it. This fact should be well within the grasp of a child in the kindergarten stage of development, yet we frequently witness the effort of some publishers to advertise a book as if he were aiming to create for it a permanent class of customers. 'It takes longer than most books live to advertise into a paying reputation even a shoe or a soap,' but the expenditure may justify itself in the long run; a book, on the other hand, cannot hold its market for any length of time, and its advertiser must get back his outlay at once, or charge it to his profit and loss account. For soon the book which he has sought to advertise into fame has become but a book of yesteryear, and finds no one to bestow a thought upon it.

We suppose that there is, roughly speaking, in any community, at any given time, a 'book fund,' just as there is a 'shoe fund,' or, *pace* the newer economists, a 'wages fund.' Each new book seeks to get as large a share of that fund for itself as it may, and to some extent, no doubt, the persistent flaunting of a particular title in the eyes of the public will divert in that direction a certain number of dollars whose course is not absolutely predestined by the taste and intelligence of their possessors. But for each dollar that is thus captured by advertising of the random and vulgar sort, two are likely to be spent in the effort, and that game is surely not worth the candle. As for the book buyer who applies taste and intelligence to his purchases, we may be sure that he will not be lured by any of the devices of puffery, but will hold in just suspicion the sensational methods of broadside and poster advertising, and ask only to be informed, with reasonable distinctness of exposition, through the medium of the accredited organs of bookish intelligence, concerning the present and forthcoming output of literature. It cannot be too often asserted that a book is an individual thing, and that a person who wants it, if he have any intelligent reason whatever for his desire, will not accept another book as a satisfactory substitute. This also seems to be a sufficiently elementary proposition, yet failure to recognize its truth has worked much mischief, in witness whereof may be adduced not only the economic waste of reckless advertising now under consideration, but also the standing disgrace of our national import duty upon English books.

The craze for book advertising of the undiscriminating sort has probably passed its culmination. It was encouraged a few years ago by the appearance of a number of phenomenal 'sellers' of the poorer grade of fiction. Two or three singularly worthless books were boosted above the six-figure mark by patent medicine methods of exploitation, and the spectacle made many publishers lose their heads. Fortunately, there have been no 'sellers' for a year or two past, and there are indications of an awakening to soberness in the publishing business. Two effects of the reign of the 'seller' are pointed out by Mr. Holt. One is that bookselling has fallen largely into the hands of the department stores, since 'any "saleslady" can identify and sell a "seller" as well as the most accomplished bibliopole'; the other is that 'the mad quest of the golden "seller" . . . reacts to crush out' the sale of all other books. Now if there are any two tendencies that are likely to prove ruinous in the long run to the business of publishing, they are precisely these two that have been operative of late. Book stores must be preserved and strengthened if publishing is to continue to bear its old relation to popular culture, if it is even to exist in continued security and dignity. And the books that never can become 'sellers' must not be slighted because their modest sales make so poor a showing beside the dazzling success of some book that popular caprice has brought into an ephemeral vogue. He is a short-sighted publisher indeed who does not do his best to oppose the inroads of the department store upon the business of bookselling, and who does not realize that the lasting strength of his own position must depend almost absolutely upon his control, not of an occasional 'seller' to be forgotten the year after publication, but of a long list of books of the kind that keep on selling to a moderate extent year after year.

## *THE EVOLUTION OF 'MOTHER GOOSE.'*

'Mother Goose' is the starting-point from which mankind begins its knowledge of books. The novelist whose latest volume is in its hundreds of thousands, and whose name is in the mouths of the multitude, gained his first notion of fiction on his mother's knee from the somewhat highly colored story of the old woman who swept the cobwebs out of the sky; the poet's first

pastoral was 'Little Bo Peep,' his first tragedy 'Ding Dong Bell.' These nursery rhymes have trained the ear and stirred the imagination of generations of children, and are worthy of adult consideration not only because of their venerable antiquity but also because of their peculiar fascination for the child mind.

As for Mother Goose the author, we must consign her to the realm of myths; for she appears to be even less substantial than Homer. Some forty years ago, an ingenious gentleman of Boston claimed to have identified her as Mistress Elizabeth Goose, or Vergoose, who flourished in that city between the years 1712 and 1720; and this effort to give her a local habitation was at once accepted with joy by a large part of that reading public which expects of its authors concrete physical existence. The Vergoose story stated that our nursery laureate was the mother-in-law of one Thomas Fleet, a printer; that she lived with his family over his shop in Pudding Lane (now Devonshire Street); that she habitually repeated nursery rhymes and songs for the delectation of Fleet's children, and that said verses became so popular in Pudding Lane that Fleet, thinking to turn an honest penny, published them in 1719 under the now famous title, 'Mother Goose's Melodies.' The story was uncontradicted for years, but at last the higher critics got hold of it and exploded it.

If we are to seek the genesis of 'Mother Goose,' we must go farther than Boston and earlier than 1719. Mr. Andrew Lang has discovered in Loret's 'La Muse Historique,' published in France in 1650, the following verses:

> Mais le cher motif de leur joye,
> Comme un conte de la Mère Oye,
> Se Trouvant fabuleux et faux,
> Ils deviendront tous bien pènauts.

The second line is the significant one: 'Like a Mother Goose story,' which, in the next line, is shown to be 'fabuleux et faux.' Clearly, then, Mother Goose was known to the French more than two hundred years ago, as the typical teller of extraordinary and fanciful tales.

The earliest date at which Mother Goose appears as the author of children's stories is 1697, when Charles Perrault, a distinguished French *litterateur,* published in Paris a little book of tales which he had during that and the preceding year contributed to a magazine known as the 'Recueil,' printed at The Hague. This book is entitled 'Histoire ou Contes du Tems Passé, avec des Moralites,' and has a frontispiece in which is pictured an old woman telling stories to a family group by the fireside, while in the background are the words in large characters, 'Contes de ma Mère l'Oye'—'Tales of my Mother Goose.' These tales were eight in number, consisting of the following: 'Little Red Riding Hood,' 'The Sisters who dropped from their Mouths Diamonds and Toads,' 'Bluebeard,' 'The Sleeping Beauty,' 'Puss in Boots,' 'Cinderella,' 'Riquet with the Tuft,' and 'Tom Thumb'—or 'Little Thumb' (Petit Poucet) as he is here called. 'Riquet with the Tuft' is the only one of the collection which seems not to have maintained its popularity in English and American collections.

It is thus clear that Mother Goose was of French extraction and of at least respectable antiquity. But thus far nothing has been heard of her 'Melodies.' She began her existence as the *raconteur* of fairy tales, not as the nursery poetess.

The idea of collecting well-known rhymes for children and of attributing them to this fabulous story-teller seems to have originated with John Newbery, the London publisher, who has been justly styled the father of children's literature in England; and it is more than probable that Oliver Goldsmith edited the first collection. This book, which was entitled 'Mother Goose's Melody,' appeared not much later than 1760. We know that Goldsmith did hack-work for Newbery during five or six years at about this period, that he wrote the child's story of 'Goody Two Shoes,' which Newbery published in 1765, and that he was interested in children's literature. Certain earmarks, too, are to be found in the preface to the 'Melody,' which suggest his authorship. Probably no original copy of the Newbery 'Mother Goose' is now in existence, but the book was reprinted by Isaiah Thomas of Worcester, Mass., about 1785, and several copies of the Worcester edition are preserved, one of which has been photographed and reproduced in facsimile by Mr. W. H. Whitmore of Boston. Other publishers also reprinted the Newbery collection. John Marshall, of Aldermary Churchyard, Bow Lane, London, brought out an edition in which he followed Newbery almost verbatim, making only a few changes in the arrangement of the selections. A copy of the Marshall edition is still extant in the Bodleian Library at Oxford.

In 1797 a quaint satirical booklet was printed in London entitled 'Infant Institutes.' This seems to have been an essay on nursery literature, written in a mock-scholarly style, with comments on a number of jingles then evidently current,—intended probably as a burlesque upon the work of the Shakespearean commentators of that day. The 'Infant Institutes' contained a number of nursery rhymes, some of which had not been printed in 'Mother Goose,' but we hear of no other general collection until 1810. In this year appeared 'Gammer Gurton's Garland, or The Nursery Parnassus,' edited by Joseph Ritson, an eminent scholar, critic, and

antiquary, who gave much attention to the origin and development of English ballad poetry. 'Gammer Gurton' was evidently put out as a rival of 'Mother Goose.' The name was a familiar one, found originally in the old comedy, 'Gammer Gurton's Needle,' but used as a type of the ancient grandmother. This alliterative 'Garland' contained nearly all of 'Mother Goose's Melody,' and about as much more material of the same sort, collected by Ritson from all available sources. Gammer Gurton's reign, however, was short, and it is to a Boston publisher that we look for the final establishment of Mother Goose as the autocrat of the nursery. At some time between 1824 and 1827, Munroe and Francis, a firm of Boston booksellers doing business at what is now the corner of Washington and Water streets, published a book called 'Mother Goose's Quarto, or Melodies Complete,' and in 1833 their successors, C. S. Francis & Co., brought out a much larger book, the title page of which reads 'Mother Goose's Melodies: *The only Pure Edition.*' Though this is advertised as '*pure* Mother Goose,' and though it contains all but three of the original rhymes of Newbery's edition, there is a plentiful alloy of 'Gammer Gurton,' and of other rhymes which had escaped both authorities. In fact, 'Gammer Gurton' is at this point absorbed and loses her identity in 'Mother Goose.' The Munroe and Francis edition has recently been reprinted in facsimile, with an introduction by Dr. Edward Everett Hale.

The last notable addition to nursery literature was made in 1842, when Halliwell, the well-known British scholar and Shakespearean critic, published 'The Nursery Rhymes of England,' which his title announced were 'collected principally from oral tradition,' but which contained nearly all of 'Mother Goose,' 'Gammer Gurton,' and the American Consolidated Mother Goose, besides much new material which the collector might well have allowed to remain oral tradition. It is the most complete collection of nursery rhymes ever published, and is interesting to the student of folk-lore, though not altogether profitable to the child. Much of it is coarse, a great deal of it is silly, and, unfortunately, the coarsest and silliest of it has been published *ad nauseam* in modern editions, to the lasting shame and humiliation of the mythical dame to whom it is now all attributed.

The fact is worthy of note that among collectors and editors of nursery rhymes are to be found the brightest of scholars and litterateurs, — Goldsmith, Ritson, and Halliwell; Andrew Lang, who edited in 1884 perhaps the best children's collection of jingles now obtainable; Mr. Charles Eliot Norton, who made the collection contained in Book I. of the 'Heart of Oak Series'; Professor Saintsbury, editor of the English volume, 'National Rhymes of the Nursery'; and Mr. Charles Welsh, one of the best authorities on children's literature in this country today.

Thus far we have traced simply the printed existence of these rhymes,— the bibliographical history of them. But when we go back of all that and attempt to discuss when and where and how they first came into being, we open a wide field of exploration,— as wide as the world itself, and as old as history. Take for example 'The House that Jack Built.' This originated, unquestionably, in an old accumulative bit of verse found in the Chaldee and also in the Hebrew. The rhymes, 'Hush-a-bye baby upon the tree top' (originally 'Sing, lullaby baby,' etc.) and 'Rock-a-bye baby thy cradle is green,' both suggest a pastoral out-of-door life, and are of great antiquity. The first is quoted in a song called 'The London Medley,' printed in 1744. The same song also contains 'Old Obadiah sings Ave Maria,' and 'There was an old woman sold puddings and pies.' 'Old King Cole' was an historical character, who ruled the Britons in the third century A. D.; Robert of Gloucester says he was the father of St. Helena, and hence the grandfather of Constantine.

'Jack and Jill' is drawn from Icelandic mythology. The two children were supposed to have been stolen and taken up into the moon, where they still stand with the pail of water between them; and the Scandinavian peasant will point them out to you on a clear night when the moon is at the full, as we point out to our children 'the man in the moon.' A myth almost identical with this is found in the Sanskrit. The first line of 'Sing a song of sixpence' is quoted in Beaumont and Fletcher's 'Bonduca' (about 1615). 'A duck and a drake and a half penny cake' appears in Junius's 'Nomenclator,' London, 1585. 'When a twister, a twisting will twist him in a twist' is in Dr. Wallis's 'Grammatica Linguae Anglicanae, Oxon. 1674.' 'Three Blind Mice' is in a book called the 'Deuteromelia,' published in London in 1609 with music accompanying. 'Handy-dandy, Jack-a-dandy' is a rhyme the repeating of which was part of an old game — centuries old; it is referred to in 'Piers Ploughman' (1369).

Many of the popular nursery rhymes are historical. Several of these have already been referred to.

> 'Over the water and over the sea
> And over the water to Charley,'

was an old Jacobite song, sung many a time in Scotland at midnight meetings in the alehouses while waiting for 'Bonnie Prince Charley.' 'Charley loves good ale and wine' was another

drinking-song of the same period,— some say a part of the same song, though that is doubtful. It also refers to the Young Pretender. References to these historical rhymes might be multiplied indefinitely. There is 'Please to remember the Fifth of November,' referring to the gunpowder plot; there is the 'black man upon the black horse,' who was Charles the First; there is 'Hector Protector, dressed all in green'; there is 'The Parliament Soldiers' who are said to have 'gone to the King.' Then there is the rhyme 'London Bridge is falling down,' which celebrates an event in the early part of the eleventh century, when King Olaf, the Norseman, went to England and broke down London Bridge after a battle with King Ethelred. The victory found a place in the Norse sagas, and the following lines from the 'Heimskringla' evidently formed the basis of the nursery rhyme:

> 'London Bridge is broken down,
> Gold is won and bright renown:
> Shields resounding,
> War horns sounding,
> Hildur shouting in the din,
> Arrows singing,
> Mail coats ringing,
> Odin makes our Olaf win.'

As one looks back over the history of these old rhymes, he is filled with wonder at their vitality. Century after century has passed over them, and they still find a place in every nursery — a corner in the heart of every child. Many verses for children have been written in modern times which to the adult mind seem more melodious and attractive, but the child looks upon them with more or less of coldness. They may amuse him for a time, but after all it is his 'Mother Goose' that he takes to bed with him. He knows nothing of its antiquity or of its history. He does not know why he likes it,— he simply likes it.

A story is told of the daughter of Horace Mann, who during the tender years of babyhood was studiously kept away from the corrupting influence of all nursery nonsense, and brought up in an eminently proper intellectual environment. When she had become quite a large girl, she heard one day, for the first time, 'High-diddle-diddle,' and was so fascinated by it that she begged to have it repeated to her until she could learn it. This story proves not only the futility of keeping children in a strait-jacket, but also the inherent attraction of Mother Goose, aside from all possibilities of association or training.

What is the secret of this ever-fresh and ever-enduring popularity? Some thoughtful persons have claimed to find in the old rhymes hints of profound philosophy, which they think is the preservative principle that has kept them through the centuries. Mrs. Whitney, in her deliciously extravagant 'Mother Goose for Grown Folks,' has found them fairly bristling with morals. She sees in 'Little Boy Blue' an exhortation to youth to shake off indolence and apply himself to duty; 'Little Jack Horner' she conceives to be a satire on the egotism of the successful man; 'Little Bo Peep' offers comfort to the disappointed; 'Solomon Grundy' is the epitome of life — a simpler and more direct form of Shakespeare's 'Seven Ages.' The Old Woman who 'lived upon nothing but victuals and drink' shows the longing of the unsatisfied soul after things spiritual; 'Jack Sprat and his Wife' illustrates the complementary character of human endowments, each being fitted to its place in the economy of nature. It is perhaps true that Mrs. Whitney's corollaries are drawn more in jest than in earnest, but other commentators have made a ridiculously serious matter of it. We must remember that the popularity of 'Mother Goose' springs from the child himself,— and what child has any vital concern as to the lesson in 'Little Boy Blue'? If he suspected a lesson in it, he would straightway lose interest.

Neither is it the wit or humor that appeals to the child. Professor Saintsbury tells of an acquaintance who used to be mightily amused at the line, 'Hotum, potum, paradise tantum, peri-meri-dictum, domine,' in which he said the phrase, 'Paradise *tantum*' (*only* paradise) was the nicest thing he knew. It is probable that whoever first evolved this choice pig-Latin had no thought of doing a particularly nice thing, but perhaps wanted to burlesque some old Latin formula used by the priests. At all events, the child sees nothing witty in it,— the jingle is what attracts him.

The child takes little thought as to what any of these verses mean. There are perhaps four elements in them that appeal to him,— first, the jingle, and with it that peculiar cadence which modern writers of children's poetry strive in vain to imitate; second, the nonsense, with just enough of sense in it to connect the nonsense with the child's thinkable world; third, the action,— for the stories are quite dramatic in their way; and fourth, the quaintness. Many of the objects which are referred to are entirely uninteresting to him in themselves,— many of them entirely strange and beyond his horizon; and perhaps this quality of mystery also adds to them a certain charm. No child knows exactly what it was that Little Miss Muffet sat on, and it is an interesting experiment to get from a dozen average children their ideas on this subject. The conceptions range all the way from a rocking-chair to a mushroom; and I have observed that the artists who illustrate 'Mother Goose' are as far apart in their views as the

children. What does interest the child is the rhyme and the swing of the metre. 'Spider' and 'beside her' fall on his ear quite pleasantly. Then he has a vague feeling of sympathy or of contemptuous pity for the heroine, conditioned upon his own relations with spiders in general. I remember, in my childhood, passing through both the sympathetic and contemptuous stages, — the first, a quite delightful sort of terror which made me half fear to hear the story; the second, a complacent pleasure which grew out of the consciousness of weakness overcome.

What was it that so attracted Horace Mann's daughter in 'High-diddle-diddle'? First, undoubtedly, the metre, which is a waltz movement, suggesting all the abandon of the unusual scene which it celebrates,— this emphasized by the alliteration in the first two lines, like the beat of some barbaric tom-tom. There is, too, an excellent set of rhymes, except in the emasculated modern version which substitutes 'sport' for the good old English word 'craft,'— meaning skill, strength, and courage,— and thereby destroys the verse and the idea as well. Then, there is the very intoxication of movement; everyone is doing something. And finally, there is the absolute nonsense of it all. I do not wonder that the verse has lasted three hundred years or so,— and it is good for at least three hundred more, unless children grow too wise to love absurdities and too proper to feel the swing of a half-savage melody.

Many good people have tried to improve 'Mother Goose.' A familiar story is that of the Quaker who revised 'High-diddle-diddle' for his little Mary, making the cow to jump *under* the moon, the little dog to *bark* rather than laugh, and the *cat* to run after the spoon — the dish being debarred from such action on account of the manifest impossibility of running without legs. It is not recorded how little Mary received the emendations, but it may be inferred that she did not highly approve of them. Every attempt to alter 'Mother Goose' for the better has resulted in failure. To try to make her sensible is to destroy a chief element of her charm. To modernize her is to lose that quaint flavor of things half understood and wholly unusual, which appeals to every child. To expurgate her and try to make of her a moral teacher is to relegate her to the dust-bin. Some things there are in the old editions which are coarse to modern ears, and judicious editors wisely omit them; but on the whole there is little danger that the rising generation will have its morals or its taste debased by this old classic. To trifle with 'Mother Goose' is like trifling with Shakespeare. We have no men or women living nowadays who can improve upon her.

WALTER TAYLOR FIELD.

## The New Books.

### THE BROOKFIELD MEMOIRS.*

In what Tennyson called the 'dawn-golden time' at Cambridge, there flourished a famous company of gifted youths, the cream of whom we know as the 'Apostles,' who almost without exception wrote poetry, of more or less merit; and of this choice coterie William Henry Brookfield was not the least illustrious member. It is worth noting, before going further, that his birth-year was 1809, and that he of course knew Edward FitzGerald, with whom he travelled in France in 1839, besides being intimate with Thackeray, Spedding, Arthur and Harry Hallam, Lord Lyttelton (at one time his pupil and long afterward his biographer), Monckton Milnes, Trench, Maurice, Venables, Frank Lushington, Charles Buller, the Tennysons, the Carlyles, the Ashburtons, and numerous other notables of the early and middle Victorian era. Of the 'set' with whom he and his beautiful wife consorted after his settlement as a London curate in the early forties, we read in the fifth chapter of 'Mrs. Brookfield and her Circle,' now offered to the public in two attractive, well illustrated volumes:

> 'The record of their doings on any given day or week was then practically a history of every other one; for the actions of the "Set," as Thackeray called a privileged few, became quite charmingly simple directly any members of it found themselves in the neighborhood of the others. A close, constant, pleasant intimacy would inevitably ensue and continue until the hour when some of them, forced away by sterner duties, were found to fly "the festive scene." "Festive" describes almost accurately most of that wonderful companionship; they had no wearyings whatever in one another's society, they extemporized banquets, they strolled in and out of each other's dwellings, they assembled the most brilliant of people on the shortest of notices; they struck their wits together and always emitted sparks; they took keen and often critical interest in each other's life and work, and when they parted set forth stimulated to other and finer achievements, which in many cases were in due time brought forth to the joy and enrichment of the world.'

The Brookfield memoirs, which have been so tastefully compiled by a son, Mr. Charles Brookfield, and his wife, might somewhat better have been called 'The Brookfields and their Circle,' or even 'William Henry Brookfield and his Circle'; for Brookfield himself was the last man to be known simply or chiefly as the husband of his wife. Not only was he twelve years older than she, but his must appear to the reader as by far the more striking and pronounced per-

*MRS. BROOKFIELD AND HER CIRCLE. By Charles and Frances Brookfield. In two volumes. Illustrated. New York: Charles Scribner's Sons.

sonality. He is best remembered for his oratorical, mimetic, and humorous powers. Kinglake, as quoted by our authors, said of him, 'As an orator of original genius, he possessed marvellous histrionic skill, which he was able to moderate in the pulpit'; and 'in the reading of Shakespeare he was never in his time surpassed by any one'—although his time included such Shakespearean readers as Charles Kemble and his daughter Fanny. Of Brookfield as a humorist Dr. Thompson, Master of Trinity College, Cambridge, said that he had seen 'a whole audience at one of these displays stretched upon their backs by inextinguishable laughter.' Concerning his family it will here suffice to say that he was the son of a Sheffield solicitor of some note, and that 'he was one of a large family, most of whom possessed wit of a superior quality, though brought up in an atmosphere of Puritanism that was perhaps strict and rigid even for those days.'

Mrs. Brookfield (Jane Octavia Elton) was the eighth and youngest daughter of Charles Elton of Clevedon Court, afterward seventh baronet of that name. Her mother was one of 'the beautiful Miss Smiths' so often mentioned in the memoirs of the period, and she was herself noted for unusual comeliness and charm, as well as for her quick intelligence, her graceful wit, and her keen sense of humor. Her father's sister Julia was the wife of Hallam the historian, which of course made Arthur and Harry Hallam her cousins. And now, having sufficiently introduced our chief characters, let us permit them to speak for themselves, from the copious letters and journals of which the book is largely composed. Here is a characteristic passage from a love letter, written in London to 'dearest Jane' under the paternal roof in Southampton:

> 'I amuse myself with thinking how delightfully jealous you will be all this evening while I am dining with Mrs. D., MY OLD FLIRT!!! Yes — I shall be there — most likely sit next her — say very, very pretty things to her. Seriously I think you will be rather uncomfortable! *And thou shalt know how sharper than a maggot's tooth it is to have a faithless love!* You know she is really very pretty and "lights up" like a lustre — and has such winning ways! Ah, Jenny, sweet child — they must have loveliness indeed to win the eye even from your outward and poorest loveliness — and winning ways they must possess that could charm one's heart into forgetting your fond confiding affectionate nature — I never see any slightest approach to you in head or heart; and I feel it a sort of wrong to you to commend your beauty when praises so much more honorable are your due. I fear when my letters come to be printed in a breach of promise case I shall be thought a great fool.'

Like many another engaged couple, William and Jane were forced to let the consummation of their happiness wait on the smiles of dame Fortune. Their love letters written during these pre-matrimonial years are in some respects unusual, if not unique. On one side we find the queerest medley of fun and affection, humorous scolding and ardent devotion, paternal counsel and brotherly comradeship, familiarity (which ocasionally is most strangely permitted to border on coarseness) and the fantastic ebullitions of high spirits and a rollicking humor; on the other, the ingenuous trust of an unspoiled child and the boundless love of a warm-hearted woman, the merry jests of a quick-witted girl and the tender anxiety of a young person solicitous to form herself in all respects to please her lover. Varied and sometimes amusing are that lover's modes of addressing his sweetheart, as, 'my darling child,' 'sweetest lady,' 'my dear girl,' 'dearest Jenny,' 'sweet junk,' 'my dearest Glum,' 'dearest Jane,' and, after marriage, 'my dearest Desdemona,' 'my dearest person,' 'Jean Octavia Relton,' 'young Miss,' *und dergleichen mehr.*

Breakfasts at Rogers's, dinners at Hallam's, and *soirées* innumerable elsewhere, brought the Brookfields into familiar relations with all the best London society of their time. Of the good stories told at Rogers's table and at other hospitable boards, including their own, we find many quotable examples, as witness the following, whose immediate source is one of Brookfield's letters:

> 'The new Bishop of New Zealand, in a farewell and pathetic interview with his mother, after his appointment, was thus addressed by her in such sequence as sobs and tears would permit: "I suppose they will eat you, my dear — I try to think otherwise, but I suppose they will. Well! — we must leave it in the hands of Providence. But if they do — mind, my dear, and disagree with them."'

Among other amusing amiabilities and whimsicalities of this circle of friends was the playful habit they had of signing their letters with one another's names, or with some fantastic pseudonym chosen on the spur of the moment, while a similar spirit of innocent foolery made them spell phonetically, head their notes 'St You and St Mee,' address Mrs. Brookfield as the 'Countess of St. Luke's,' or as 'the Rev. Mrs. Brookfield.' Harry Hallam would sometimes closely copy Thackeray's handwriting (they called him 'Thack') and then apologize for 'this base imitation of the Great Humourist.' In a frolicsome letter to his mother, Brookfield excuses some absurd spelling by explaining, 'I've got such a cold id by dose I caddot write the letters *eb* ad *ed.*' But enough of these pranks—or enough as soon as we have given the following scene, laid no matter where, time midnight and after. We copy from a letter to 'my dearest Desdemona,' the writer of it too apparent to need naming:

'By about 12 most had gone. We had had Merivale, Blakesley, Stanley (who wrote Arnold's life), Signor Conaro of Venice, Mansfield, Gray, Frank Lushington, Harry, Self, Venables and others. Only five remained when I proposed reading part of a play, each one taking the part that came successively, reading in a ring — so that, for instance, I began — next party that spoke would be Harry — next Lushington, &c., straight away round and round so that one man in his time played many parts. The absurdity of this I cannot describe — we laughted into fits — but the remarkable thing is the gravity of these youngsters when there is need of it. Thus Harry would be reading Polonius, Laertes, or Ophelia with the most shameless attempts at propriety, while we were all splitting around — and he was equally convulsed when others than himself were reading. At length we were obliged to give it up. At 3 we retired.'

Turning now from such frivolity, let us take a peep at Brookfield dining with the Carlyles on Christmas day of 1852, Mrs. Brookfield being in attendance on her sick father. From the husband's diary we clip the following fragment:

'Carlyle now and then put a bit of what he thought one ought to like — of leg, of loin, or of fat, on one's plate with a sort of genial, homely hospitality which was touching. There was wonderful nut-brown from the neighbouring "Cricketers," Port and Sherry, to which Madam presently added a bottle of excellent Madeira. Meanwhile, the talk was incessant but remarkable for nothing but cheeriness. Then came woodcocks, and finally a Christmas plum pudding with brandy sauce — which brought on my story of the Saddleworth elector at York in Montague Wilson's contest about 25 years ago. At one of the open Taverns he called to the waiter: "Waiter! ha' ye nowt better nor woin?" "No, sir, nothing better than champagne, port, sherry, whisky, gin, brandy, etc." "Way then! bring us a quart of that stuff we hed we't puddin." Carlyle laughed like a volcano at this—and twisted it many ways in the course of the evening. After dinner and wine C. and I adjourned upstairs for a pipe of York River Tobacco — over which he talked characteristically, chiefly about Education. Then downstairs to cheerful tea — and so made end at ten o'clock, and I went home in an omnibus with the silent cousin who had dined with us, bearing with me half a dozen old pipes of C.'s, and the one he had used that evening for a memorial of a day that I felt very grateful for and not a little elated by.'

And now a long leap to the end of the book and the death of Brookfield at the early age of sixty-five—not sixty-three, as the types have put it. His last words were to his wife, 'Good-bye, dear Jane, and God bless you!' Beyond being made honorary chaplain, and later chaplain-in-ordinary, to the Queen, and inspector of schools, a post which he held for seventeen years, he had enjoyed little official recognition of his talents. In literature he lives to us, in a modest way, as the Rev. Frank Whitestock in Thackeray's sketch, 'The Curate's Walk,' and also in his friend Lyttelton's brief memoir of him, in which are printed eulogistic letters from illustrious friends and a sonnet by Tennyson. Mrs. Brookfield survived her husband by twenty years. 'Had she been inclined to change her state and move in a higher and more exclusive sphere,' write her biographers, 'she had several opportunities for re-marrying, but her love for her children made her consider them, and she concluded to devote the rest of her life to them. She did not as a widow remain in retirement,' but continued to enliven the company of her old friends, and graciously welcomed the new, 'always surprised and pleased that she was still sought out and noticed.' Some of Thackeray's letters to Mrs. Brookfield are already familiar from having appeared both in a prominent magazine and afterward in book form. She is said to have been the original of Lady Castlewood in 'Henry Esmond.' Her own novels, 'Only George,' 'Influence,' and 'Not a Heroine,' will be remembered by some readers; and those who knew her in life will recall her rare gift as a *viva voce* story-teller, as well as her refined, dignified and delicately sympathetic bearing toward all classes, even the humblest.

The many portraits in this work deserve especial mention, some because they are unfamiliar, others because they are admirably engraved, and still others for both reasons. The fourteen-page index, too, is useful. And so we close the volumes, feeling that it is well to have been admitted, even for a few hours, to the bright and joyous company of a merry-hearted husband and wife and their brilliant circle of high-souled friends.

PERCY F. BICKNELL.

## A GROUP OF HOLIDAY NATURE-BOOKS.*

If the Christmas-keeping world no longer cherishes the tradition that the fowls of the air and the beasts of the field celebrate the Nativity, it at least gives the dumb creatures a larger share each year in its own festival through the tribute of interest it pays to their life. No Christmas-tree is fully equipped which has not a flowering of animal story-books somewhere among or beneath its branches, and no child

* ANIMAL HEROES. Written and illustrated by Ernest Thompson Seton. New York: Charles Scribner's Sons.

NORTHERN TRAILS. By William J. Long. Illustrated by Charles Copeland. Boston: Ginn & Co.

RED FOX. By Charles G. D. Roberts. Illustrated by Charles Livngston Bull. Boston: L. C. Page & Co.

THE RACE OF THE SWIFT. By Edwin Carlisle Litsey. Illustrated by Charles Livingston Bull. Boston: Little, Brown & Co.

TWO BIRD-LOVERS IN MEXICO. By C. William Beebe. Illustrated with photographs from life taken by the author. Boston: Houghton, Mifflin & Co.

THE SA' ZADA TALES. By W. A. Fraser. Illustrated by Arthur Heming. New York: Charles Scribner's Sons.

THE COUNTRY DAY BY DAY. By E. Kay Robinson. Illustrated. New York: Henry Holt & Co.

WAYS OF NATURE. By John Burroughs. Boston: Houghton, Mifflin & Co.

counts his gifts complete without some new tale of outdoor life. This year there is satisfaction for all who love such stories — and in this count we all enroll ourselves as children; for each of the best-known writers in this field has given us a new book as good as his best, and several new writers have brought their offerings.

Among these books none will be more justly popular than Mr. Thompson Seton's 'Animal Heroes.' 'A hero is an individual of unusual gifts and achievements. Whether it be man or animal this definition applies.' And Carlyle himself would scarcely deny a meed of hero-worship to the eight 'individuals' whom the book celebrates. The fact that most of them belong to the common tribes rather enhances the appreciation of their qualities. Even the Slum Cat, it seems, is worthy to enter the class of animals Mr. Seton has known, and though her heroism may not have exactly the same fibre as that of the Sandhill Stag, it is nevertheless genuine and admirable. The author's power has increased as his style has become more simple and his allegiance to plain facts more indisputable. He has never told a story more dramatically than that of Little War-horse, the Jack Rabbit, or more touchingly than that of Arnaux, the Homing Pigeon. As if to prove, too, that his greater command of the commonplace has not lessened the wealth of his imagination, he closes his volume with the 'Legend of the White Reindeer,' a haunting story in which plain fact runs off confessedly and most alluringly into pure fancy. With regard to the illustrations, one might suggest that here and there they are too sketchy and uncertain to add either the humor or the illumination that the author intends. But this suggestion is only a marginal note.

In Mr. Long's 'Northern Trails' the stories are less tense and dramatic, partly because the author is so sensitive to the world in which the dumb creatures move — 'his soul, like a wind-touched harp, thrilling to the melody of woods and waters' — that he never quite detaches his drama from the background. For this reason his stories have a charm and an excellence of their own. There is a peculiar fascination about these northern trails, not only because in following them one finds himself 'face to face with new animals — white wolf, fishes, salmon, wild goose, polar bear, and a score of others big and little' — but because the far-north country which they traverse, 'the land of space and silence,' has an unfamiliar and mysterious beauty. The consciousness of this beauty is in each of these new stories, softening and humanizing the effect of them. Yet the stories are well told for their own sake, too, and most of their details stand clearly in the reader's memory. If choice were to be made where each is good, perhaps the preference would fall upon 'The Quest of Waptonk,' the tale of a wild goose whose valiant defence of mate and goslings wins the intruder's whole-hearted admiration.

In contrast to the collections of shorter stories, it is pleasant to come upon a well-developed biography such as Mr. Roberts has written of 'Red Fox.' No fear that so eventful a life-history will furnish any dull reading, even when told at length! This ruddy hero is possessed of unusual strength and cunning, though it must be admitted he has no more idea of honor among thieves than his less talented kinsmen. His 'calculations' about avoiding traps, stalking partridges, leading dogs over rotten bridges that will not hold them, and escaping detection by riding in a farmer's wagon, may seem a trifle incredible. But he is a fine fellow, who deserves to come off victor in his struggle for life, and every child who reads about him will be glad that the story turns out well.

A comparatively new writer, Mr. Edwin C. Litsey, publishes several short stories, some of them reprinted from 'Leslie's Magazine,' under the title 'The Race of the Swift.' The stories have marked individuality, though the subjects of them — a fox, a hawk, a coon, etc., — have been treated very often before. Each tale moves rapidly and firmly, with perfect adherence to the facts of animal life, and without sentimentality. Mr. Litsey does not care to blur over the cruelty and the tragedy of the wild, but brings most of its heroes relentlessly to their death. The very critical may think that in his method of narration he shows too much of the college theme-writer's fondness for the 'sting in the end of the tail'; but the same critical spirit will appreciate to the full the keenness of his vision, the accuracy of his style, and the restraint which shows his power.

More sumptuous in make-up and illustration than any of the books already mentioned is Mr. Beebe's 'Two Bird-Lovers in Mexico.' As curator of ornithology in the New York Zoölogical Park, Mr. Beebe has acquired a 'taste for birds' such as few even of the professional bird-lovers possess, and his observations and his pictures will be of great value to the scientist, as well as a pleasure to the untrained reader. Moreover Mr. Beebe and his wife had seeing eyes for the land and its people, plants, and animals. They give excellent proof of the fact that those who travel to see a particular thing see more, not only of that thing but of other things, than those who wander aimlessly. It is delightful to find a book which says little of the dust in the cities of Mexico, but much of the Audubon warblers and Inca doves which fly about the

streets in place of English sparrows; which instead of scolding at the dishonesty of the natives records their mercy in driving off the American plume-hunters who would have destroyed the entire species of egrets; and which instead of expressing disgust at the myriad life which infests the ground and the air, chronicles the enjoyment the writers had in watching the lizards that crept about their camp, and in studying on moonlight nights the shadows of flying-squirrels that made a 'chute' of their tent-roof. Mrs. Beebe's closing chapter on 'How We Did it' contains practical advice about clothing and camp outfit which ought to tempt other travellers to follow her example.

Mr. Fraser's 'Sa' Zada Tales' bring echoes from lands more remote than Mexico. The book is as unique and attractive in plan as in title. To forget the heat of summer evenings in the Greater City the animals of the Zoo meet for entertainment, each in turn inviting his friends to gather in front of his 'apartment' and hear the story of his life. Sa' Zada the keeper is always present, and has no difficulty in maintaining order. Each animal tells a characteristic tale showing the traits of his race and revealing his own peculiarities. The stories themselves are enjoyable, though nearly all, of necessity, reach their *dénouement* in the capture of the narrator. On the way in which they are told perhaps in frankness two comments should be made,— first that no one expects another 'Jungle Book' will ever appear, and second that the dialogue is rather badly managed. Wild animals, even though caged, would probably be impolite enough to interrupt each other in conversation; yet to represent them as doing so continually, spoils the telling of a story. But in spite of this fault the volume, which is large and beautifully illustrated, will be a treasure-trove to children who love animals and who love to hear them talk.

For older readers who care less for the story-element, and more for the minute record which catches 'the harmonious rhythm of the great machine which we call Nature,' Mr. E. Kay Robinson's book of English out-door life will prove a special delight. 'The Country Day by Day' does for England, but more elaborately, what Mr. Bradford Torrey's 'The Clerk of the Woods' has done for America. In delicate appreciation of everything that happens under the wide and starry sky the two writers are much alike. Readers trained on Hawthorne and Thoreau may think it strange that in making so careful a daily calendar Mr. Robinson does not give under each date his observations for a particular day, but chooses rather 'to fit the average day with its proper seasonal event.' But there is no carping at the fulness and accuracy with which this method is carried out, each day chronicling some event different from every other. Whoever wishes to prepare his eyes to see the birds and beasts, insects and flowers of England, and the subtle changes which cross the face of that country from season to season — even to the changing tints of 'the pale thrift, which in earlier Summer spreads a pink film over the sea-wastes' — will cherish Mr. Robinson's book with gratitude.

Wholly different in character from any of these books, and in some ways more significant than any of them, is Mr. John Burroughs's 'Ways of Nature.' Having in mind the controversy between those who believe that animals reason and those who do not, Mr. Burroughs has set himself to give a comprehensive statement of his own views. This he does with considerable clearness, and no apparent rancor or prejudice; and what he says will command the permanent attention and respect of all nature-lovers. Briefly, Mr. Burroughs thinks that animals seldom, if ever, reason. He says:

> 'It is as plain as anything can be that the animals share our emotional nature in vastly greater measure than they do our intellectual or our moral nature; and because they do this, because they show fear, love, joy, anger, sympathy, jealousy, because they suffer and are glad, because they form friendships and local attachments and have the home and paternal instincts, in short, because their lives run parallel to our own in so many particulars, we come, if we are not careful, to ascribe to them the whole human psychology. But it is equally plain that of what we mean by mind, intellect, they show only a trace now and then. . . Instinct, natural prompting, is the main matter, after all. It makes up at least nine-tenths of the lives of all our wild neighbors.'

To this belief Mr. Burroughs holds with a fair degree of consistency, working it out in many interesting details, and explaining away many apparent exceptions. His advice to the writers of animal stories he sums up thus tersely: 'Humanize your facts to the extent of making them interesting, if you have the art to do it, but leave the dog a dog, and the straddle bug a straddle bug.'

It is interesting to notice how the books on which we have been commenting arrange themselves about the line which Mr. Burroughs lays down. On one side are those of Mr. Long and Mr. Roberts, who believe that 'among the higher orders the greater part of an animal's life is directed not by a blind instinct but by a very wide-awake intelligence'; somewhere nearer the line, but still on the 'romancing' side, are Mr. Thompson Seton's stories; and well on the other side are those of the other writers, who quite plainly call 'a straddle bug a straddle bug.' Undoubtedly the controversy has been a good thing, calling for the confession on the part of

writers and readers alike that animal psychology is a practically unknown subject, and increasing the desire of both parties in the argument for greater knowledge and greater fidelity to truth.

MAY ESTELLE COOK.

### THE RISE AND FALL OF WOLSEY.*

The Life of Wolsey by George Cavendish is a well-known book, and has interest for many readers. To the historian it gives a first-hand account of an important man. To the student of life and manners it gives a most curious picture of society. To the linguist it gives the English of a cultivated speaker at a time when such testimonials are not common. To the Shakespearean student it gives interesting comparisons with 'Henry VIII.' and indeed other plays. To the student of English literature it offers the first regular biography in our tongue. It is a valuable book.

As such it was wholly appropriate that it should be issued in beautiful form. There are other editions available to the student and those who must limit their book-bills, but there has been nothing really worthy the character of the book, relatively and intrinsically. We rather regret that the book could not have been edited in such a way as to bring out its literary and linguistic importance. Its vocabulary, for instance, is curious: it gives us an idea of the general use of words at the time that Sir Thomas Elyot undertook to enrich the language. But such matters are not appropriate to such an edition as this. What is here proper is clear type, beautiful paper, and elegant binding, all of which we have. Also we very properly find here many very characteristic illustrations, some chosen from Holbein's portraits of the notables of the period, and some from less known sources. The care of the publishers presents the work of Cavendish in a worthy dress: inside and out all is well done.

Aside from its attraction to the lover of beautiful books, however, or to the historian or the student of language, this book is most interesting. It is an account of a remarkable life at a remarkable time, but perhaps its intrinsic interest is as great as anything else. George Cavendish in his country home, after his master's fall, meditated upon the greatness he had known. He must have composed his book not merely to do justice to his late master, but also to free his mind of the reflections on the instability of greatness that had thronged about his thoughts of Wolsey. It was a fruitful theme in the Middle Ages and the Renaissance, — the rise and downfall of great men, the turn of Fortune's wheel. 'The wondrous mutability of vain honors, brittle assurance of abundance, the uncertainty of dignities, the scattering of feigned friends, and the fickle trust of worldly princes' is easily perceived in this rise to greatness, this gathering of riches 'by travail, study and pains,' this elevation to dignity for twenty years, all to be cast down and destroyed in the shortness of a single twelvemonth. The dramatic character of it all was what struck Cavendish, the enormous pomp and state of the Cardinal's household and the miserable nothingness to which it all vanished away in the days at Esher, where 'my lord and his family continued to the space of three or four weeks, without beds, sheets, table-cloths, cups, and dishes to eat our meat, or to lie in.' He does not, certainly, deal with the matter with great art, nor with a very clear perception of the true character of Wolsey or of the real reason for his fall. But he does, even in his simplicity, give a strong impression of the thing that had so much impressed him. It surely was a remarkable career and one to cause reflection. The rise and fall of Wolsey, — the rise rapid, unscrupulous, and complete; the fall sudden, unavoidable, even mysterious, but absolute, — the contrast was to Cavendish everything. To this he subordinates all, not with art, as it would seem, but simply, as if forced to express the great idea that had so imposed itself on him.

It is in this more essentially literary way, as a tragedy of life, that the work makes its strongest appeal. The old gentleman usher, revolving the fortunes of his former master to whom he was so utterly loyal, becomes almost a man of letters in his intense appreciation, and his direct simplicity has something of the quality of fine literary art.

EDWARD E. HALE, JR.

* THE LIFE AND DEATH OF CARDINAL WOLSEY. Written by George Cavendish. Illustrated with portraits by Holbein. Boston: Houghton, Mifflin & Co.

### BACKWARD GLANCES AT BOYLAND.*

The times are not nearly so much out of joint as some would have us believe. Not everyone thinks only of money-getting, or social advancement, or other lowering things; and there is a return to nature in more ways than one. Nowhere is this tendency more marked than in those books of the backward look in which we read of the quiet scenes of a simpler America than ours, as they shine before the reminiscent eyes of the men and women who have lately

* BACK HOME. By Eugene Wood. Illustrated. New York: McClure, Phillips & Co.

WHEN YOU WERE A BOY. By Edwin L. Sabin. Illustrated. New York: Baker & Taylor Co.

shared with us their recollections of the days when all the world was young.

During the past few years many such books, of varying excellence, have been greeted with an eagerness which proves that as a people our hearts are sound at the core, and that even the most worldly among us are open to an appeal from the remembered past. This list is now enlarged by the appearance of two clever books, 'When You Were a Boy' by Mr. Edwin L. Sabin, and 'Back Home' by Mr. Eugene Wood, both of which will probably outrival most of their predecessors in popular favor, since they treat of life from a boy's standpoint,—and a single boy is, as all the world knows, of more value than many girls, in books or out of them.

Perhaps there may be things worth writing about in the lives of city children. It is hard to believe it, but it may be true. It is certain, however, that the years are all too short for the stirring events that crowd the hours of the fortunate child who is born and bred in the country,—or, better yet, in a country town, in which there is enough of nature for council and companionship, and enough of man to gratify the social instinct and to call into being certain phases of life impossible alike on the farm and in the city. Both Mr. Wood and Mr. Sabin were evidently heirs to this golden birthright. Not else could they have so interpreted the joys of snowballing, coasting, swimming, the Circus, the County Fair, the Firemen's tournament, school-days proper, the Sunday School with its picnics and Christmas trees, and all the innumerable happenings of village life. Not else could they have pictured so vividly that great, honest, wholesome stratum of society which Mr. Lincoln loved as the plain people. Not else could they have discerned that in some boys are all boys,—happy-go-lucky, care-free, idle, busy, mischief-loving, sound-hearted, as you can see (and hear) them a dozen times a day, if you, too, live in a country town and not too far from the school-house. The girls do not matter much, and the grown people only come in now and then. In the text of these volumes, and in the excellent drawings of Mr. Frost and Mr. Steele, the boy's the thing.

Here is a bit from 'Back Home' which will give a taste of its quality:

'We still had some good kind of a time, but nothing like the good times they had out at the school near grandpap's, where I sometimes visited. There you could whisper! Yes, sir, you could whisper. So long as you didn't talk out loud it was all right. And there was no rising at the tap of the bell, forming in line, and walking in lock-step. Seemingly it never entered the school boards' heads that anybody would ever be sent to state's prison. They left the scholars unprepared for any such career. They have remedied all that in city schools. Now, when a boy grows up and goes to Sing Sing he knows exactly what to do, and how to behave. It all comes back to him.'

And thus writes Mr. Sabin of his dog:

'Thus the dog vanished from your daily life, and for weeks the house and yard seemed very strange without him. Then, gradually the feeling that you were to come upon him unexpectedly, around the corner, wore off. You grew reconciled. But to this day you are constantly encountering him in dreamland. He hasn't changed, and in his sight apparently you haven't changed. You are once more boy and dog together. This leads you to hope and to trust—indeed to believe—that notwithstanding your mother's gentle admonition, you will see him again, in fact as well as fancy, after all.'

It seems a pity that both books contain so much slang,—even so much quite modern slang. It is a pity, too, that Mr. Wood, writing of the days of the Rollo and Little Prudy books, should have introduced a man who wished to enlist in the Boer war, and a baby named Teddy—'He's named after Theodore Roosevelt, and they have the letter home, framed, and hanging over the organ.'

The moral of these pleasant books is not for children, as morals are usually supposed to be, but for parents. 'Back Home,' they cry, to the simpler, truer, sweeter life, the saner pleasures, the purer air, that filled the whole world 'When You Were a Boy'! SARA ANDREW SHAFER.

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### THE SPELL OF THE ORIENT.*

Our present list of travel books on the Far East has nothing to do with the din and diplomacy of war. Here we return to descriptions of the variegated and multigenerous life, the complex and intricate social and political fabric of peoples who have long held a spell over Occidental minds. In the list we find books on India, Egypt, Burma, Palestine, and Equatorial Africa, telling us about the far-off East and its wonders in town and jungle.

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* EGYPT, BURMA, AND MALAYSIA. By William Eleroy Curtis. Illustrated. Chicago: Fleming H. Revell Company.

MODERN INDIA. By William Eleroy Curtis. Illustrated. Chicago: Fleming H. Revell Company.

RIFLE AND ROMANCE IN THE INDIAN JUNGLE. By Captain A. I. R. Glasfurd. Illustrated. New York: John Lane Company.

JUNGLE TRAILS AND JUNGLE PEOPLE. By Caspar Whitney. Illustrated. New York: Charles Scribner's Sons.

FAR EASTERN IMPRESSIONS. By Ernest F. G. Hatch, M.P. Illustrated. Chicago: A. C. McClurg & Co.

JOHN CHINAMAN AT HOME. By Rev. E. J. Hardy, M.A. Illustrated. New York: Charles Scribner's Sons.

WITH THE EMPRESS DOWAGER. By Katharine A. Carl. Illustrated. New York: The Century Co.

TO JERUSALEM THROUGH THE LANDS OF ISLAM. By Madame Hyacinthe Loyson. Illustrated. Chicago: The Open Court Publishing Company.

THE JORDAN VALLEY AND PETRA. By William Libbey and Franklin E. Hoskins. In two volumes. Illustrated. New York: G. P. Putnam's Sons.

Mr. William Eleroy Curtis, the well-known newspaper correspondent, has many literary virtues that commend him to his readers. Simplicity, rapidity, vividness, and a certain positiveness, mark his writings, and have won for him a wide circle of daily readers. He has unusual faculties for observing the surface life of foreign lands, and the ability to marshal his data in good order. His two recent books entitled respectively 'Egypt, Burma, and Malaysia' and 'Modern India' are models of a reporter's note-book in foreign lands. Both volumes contain pertinent and unbiased information about the politics, religions, education, industries, and society of the countries named. In the first named book, 'Egypt, Burma, and Malaysia,' the author conducts us over the usual routes and amid often described scenes. Port Said, Alexandria, Cairo, 'ever new and novel to the oldest traveler,' the Pyramids, the Sphinx, and the Nile, are of course the main points of interest in Egypt. To add anything new to these old familiars would be impossible; but Mr. Curtis's view-point is at times refreshing. It is out of the common run of description to read that the famous ideal of mystery in stone has 'no more expression than there would be in any sandstone image that has been hit square on the nose by a three hundred pound shot fired from a French cannon and had its features scattered over a square mile of desert.' The Nile, always the most interesting of rivers, is to extend its influence by means of the large dam at Assuan, which will create a reservoir a hundred and forty miles square, capable of storing several billion tons of water for use in the dry season. Mr. Curtis pays due attention and respect to the tombs and temples, the Suez canal, Arabia and the Persian problem, the missionary problem, and to the redemption of the Sudan. Egypt's rapid advance in civilized ways is due, says Mr. Curtis, to two causes: the noble work of the missionaries, and to Lord Cromer, the English resident and *de facto* ruler. To the English and to the Chinese in Burma also, the credit is given for driving out much of the darkness and for advancing the interests of that country.

We hesitate to pronounce Mr. Curtis's 'Modern India' the best book of its kind,— that is, a reporter's note-book,— but we can say unreservedly that it is a very helpful book for those who wish data upon which to base a reasonable judgment of the actual state of affairs in that country. The author lays the whole situation before the reader,— the economic features, the famine question, the government, the industrial development, climate, population, religion, and the natural resources; all are explained graphically and concisely. Interspersed chapters give us pictures of a Hindu wedding ceremony, the motions of a vast Mohammedan audience at prayer at Agra, the Taj Mahal, 'the most beautiful building in the world, which many have sprawled all over the dictionary without conveying the faintest idea of its glories and loveliness,' the gilded marble palaces of the Moguls at Delhi, and the holy city of Benares with its two thousand temples, its half a million idols, its beggars, priests, fakirs, ascetics, all living in 'one of the most interesting cities in the world, yet the most filthy, repulsive, and forbidding.' Concerning Lord Curzon's administration, Mr. Curtis has only words of praise. 'Lord Curzon's rule has been a conspicuous and remarkable success. Although he has been severely criticised for his administrative policy, and many of his official acts have been opposed and condemned, the sources from which the criticisms have come often corroborate the wisdom and confirm the success of the acts complained of.' To catalogue all that Mr. Curtis has written about India in this volume would require a column of print. There is much information, with statistics, about trade, the Hindu caste system, the Mogul Empire, the mutiny, the number of persons killed annually by snakes, tigers, and other wild beasts, Indian railways, nautch girls, fakirs, thugs, Rajahs, Maharajahs, Nizams, the Afghanistan frontier question, the Lhasa mission, and a host of other things, major and minor.

Mr. Curtis's volume on India takes us over the main-travelled roads, but the book entitled 'Rifle and Romance in the Indian Jungle' leads us into an entirely different section in that land of contrasts. The author, Captain A. I. R. Glasfurd of the Indian Army, spent nearly fourteen years in the 'jungly section,' and now gives an account of his varied experiences in the paradise of big-game hunters. In his own words, 'These jungle sketches do not deal with what is perhaps the popular idea of Indian sport — the imposing line of elephants, the gay party, the "file-firing" of the battue, and piles of slain. They are merely the records of the quiet solitary *shikari* (hunter) who, lacking either the means or the inclination — or both — for the slaughtering of a large amount of game in a short space of time without the exercise of personal effort of woodcraft, works alone, or in the company of a single comrade, and with his simple equipment penetrates to retired spots — the peaceful haunts of game.' The chapter titles comprising the volume are suggestive of their enlivening contents. 'The

Biography of a Tiger,' 'The Man-Eater of Bélkhéra,' 'A Night by a Jungle Pool,' 'Reminiscences of Junglypur,' call up visions of wild chases, hair-breadth escapes, the telling shot, and the glory of the chief end of the hunter — to bag his game. Other chapters, such as 'Told by the Doctor,' 'The Vengeance of Jhápoo the Gónd,' and 'Round the Camp Fire,' are for the time when the pipe draws well and memory says, 'That reminds me.' Captain Glasfurd prides himself, we believe, on his own drawings in the book; but they are not artistic, nor do they enhance the realism of the various scenes he sketches.

Mr. Caspar Whitney, editor of the 'Outing' magazine, who won his laurels as a mighty hunter some years ago in the Far North, now adds to his fame by his recent travels in the Far East, in India, Sumatra, Malay, and Siam. His volume bearing the title 'Jungle Trails and Jungle People' is the record of a trip prompted by the lust of adventure, and by the desire to see strange lands and strange peoples, and to hunt strange animals. Mr. Whitney has caught the trick of making a little human interest enhance the vivid story of some thrilling or stirring hunting adventure. Che Poh Lek, the King's mahout, interests us almost as much as does the tale of the royal Siamese hunt for wild elephants; Phra Ram, who goes with the author for buffalo in the Siam-Burmese section, wins us as an example of Oriental subtlety and of Far Eastern philosophy; Cheeta, Aboo Din, Jin Abu, Uda Prang, all hunters or servants, enlighten us as to the mental and moral habits of the natives of the countries described. The too-often maligned Siamese finds a defender in Mr. Whitney. Here is his picture, taken from the chapter entitled 'Through the Klawngs (canals) of Siam,' of the life of the Siamese:

> 'My travels have never brought me among a people seemingly more contented than these Siamese. Their wants are few and easily supplied: a single piece of stuff completes the scanty, inexpensive costume; rice and fruit and fish, to be had for almost nothing, constitute the food; betel nuts, which high and low chew, may be gathered. Life moves very easily for them, and they go to their death with unbounded faith that Buddha will take care of the next world, whatever it may be. Living, they hold to their simple faith as conscientiously as the Mohammedans, which is tantamount to saying more conscientiously than the Christian sects. Dying, they pass with confidence into the unknown; and their bodies are burned and the ashes scattered to the four winds. Their attitude toward life is truly philosophic; and friends left behind conduct themselves with equal sanity.'

We should like to make many and long quotations from the book, telling about exciting affairs in the luxuriant jungle; of how wild elephants are rounded up and driven into the kraal at Ayuthia, the old Siamese capitol; of the trotting 'rhino' of Kelantan; of boar-hunting in Malay; and of a wonderfully nerve-racking experience with a tiger. But our space forbids. It is sufficient to say that Mr. Whitney has written a volume of travel and adventure that will make his name conspicuous among American hunters.

The volume entitled 'Far Eastern Impressions,' by Mr. Ernest F. G. Hatch, M.P., is a straightforward account of a business trip in Japan, Korea, and China. Mr. Hatch made his tour three years ago, and 'took pains to collect and note down many facts and opinions bearing on the Far Eastern problem, and particularly upon its commercial aspects.' His impressions, which are weighty enough to bear a stronger word, relate chiefly to politics, concessions, commercial prospects, and railway development, particularly in China. The chief note concerning Japan points out that that country is rigidly Protectionist, in view of which fact she will be likely to seek to create new and exclusive markets for herself in the sphere of her conquests, and to take all for her own by imposing an exceedingly onerous tariff. Of the Chinese as allies of the British, the author, after complimenting the British diplomats on their British honesty and straightforwardness, says: 'Deep down in the heart of the Chinaman there is an abiding faith in our country [England]. He believes in our disinterestedness and our genuine desire to help China. He trusts us as he trusts no other outsider.' Much attention is given to railway concessions in China. Mr. Hatch regards the concessions given by the Chinese government to various countries for building railroads as indicating very closely the ambition of the international giants. Russia, France, Germany, England, and America lead in these concessions; and if Mr. Hatch's opinion be correct, the first four are tending to monopolize the concessions, to the detriment of England's commercial and political power. On the other hand, British diplomacy is evidently working to establish a great line of railway from Shanghai to Chen Tu, a line that will ultimately be a bond of communication between China and the Indian Empire. An excellent map showing these railway concessions forms the frontispiece to the book. If the much discussed break-up of China ever occurs, Mr. Hatch thinks that Japan will take the lion's share of the spoils; while England, if she pursues her present policy, will be a good second in the game. Mr. Hatch's impressions are not mere chance gatherings and ill-digested glimpses; they are acute and weighty observations upon the things that ap-

peal to a business man interested in politics. The volume is well indexed, well illustrated, and written in a clear and forcible style.

In striking contrast to the thorough discussion of Far Eastern questions in the work just noticed is the volume entitled 'John Chinaman at Home,' by the Reverend E. J. Hardy, who for over three years was Chaplain to His Majesty's Forces at Hong Kong. To vary Moth's comment to Costard, Mr. Hardy has been at a feast of sights and stolen the scraps. His volume is a very medley of things Chinese,— Chinese cities with their local peculiarities; Chinese food, medicine, clothes, houses and gardens, servants and laborers; customs of marriage, burial, and mourning; Chinese boys, women, and girls, their manners, education, punishments; religions, superstitions, spirits, monks and priests, foreign missionaries, New Year devotions and rites, government,— and much more. One is tempted to use the simile of a bushel of chaff, with all these items; but such a comparison would convey a wrong impression of the book. Mr. Hardy takes his task seriously, and does not hold Chinese characteristics up to ridicule. There may be, indeed, an overplus of small knowledge about the oddities and curiosities in this land of topsy-turvydom, but such knowledge is often indicative of the basic life of a people. Certainly Mr. Hardy can hardly be accused of levity when he makes the following comparison between John Chinaman and John Bull:

'Englishmen and Chinamen should be good friends, for they have much in common. Both have a great capacity for making, saving, and enjoying money. Both are enterprising in commerce, and both will stick to their bargains. Both build substantial buildings, as, for instance, bridges, and both take a pride in good work. The Chinese are not less characterized by commonsense than Englishmen, and they have John Bull's solidity, respect for law, and conservatism. Neither John Bull nor John Chinaman allow sentiment to interfere with business, and there is nothing they value more than a good dinner.'

For one who contemplates a hurried journey through the lands of the 'Son of Heaven,' Mr. Hardy's book will be a most acceptable eye-opener to Chinese characteristics.

Sidney Smith once begged Lord John Russell to 'write a History of Louis XIV., and put the world right about that old Beast.' To apply such a generic term as this latter to the Empress Dowager of China would be neither polite nor politic were it not a fact that less charitable and more specific epithets have been applied to her. As a matter of fact the world knows little or nothing of the personal life of the Empress, and will likely know but little more. Miss Katharine A. Carl, through the influence of Mrs. Conger, wife of the United States Minister, was called to the Chinese court to paint the Dowager's portrait, and for eleven months she dwelt in a palace next to the throne room. Moreover, she was, so she says, 'the first foreigner to be domiciled in any residence of a Son of Heaven since the time of Marco Polo, and the only foreigner who had ever been within the Ladies' Precincts.' Much would naturally be expected from such a golden opportunity, but we must say that Miss Carl in her book called 'With the Empress Dowager' has not fulfilled the promise of her title. There is much entertaining tittle-tattle in the volume about Chinese court life, but Her Majesty is lost in the distant perspective. Here is Miss Carl's description of the Empress, probably the first accurate pen picture of the woman:

'A perfectly proportioned figure, with head well set upon her shoulders and a fine presence; really beautiful hands, daintily small and high bred in shape; a symmetrical, well formed head, with a good development above the rather large ears; jet black hair, smoothly parted over a fine, broad brow; delicate, well-arched eyebrows; brilliant, black eyes, set perfectly straight in the head; a high nose, of the type the Chinese call "noble," broad between the eyes and on a line with the forehead; an upper lip of great firmness, a rather large but beautiful mouth with mobile, red lips, which, when parted over her firm white teeth, gave her smile a rare charm; a strong chin, but not of exaggerated firmness, and with no marks of obstinacy. Had I not known that she was nearing her sixty-ninth year, I should have thought her a well preserved woman of forty. Being a widow she used no cosmetics. Her face had the natural glow of health, and one could see that exquisite care and attention were bestowed upon everything concerning her toilet. Personal neatness and an excellent taste in the choice of becoming colors and ornaments enhanced this wonderfully youthful appearance, and a look of keen interest in her surroundings and remarkable intelligence crowned all these physical qualities and made an unusually attractive personality.'

Such a description conveys little idea of a woman with the 'soul of a tiger' or other beastly attributes by which the Empress has heretofore been described. The volume is attractive in physical make-up, and enlivened with pictures of an unusual kind.

With an *avant-propos* by Youssef Zia Pacha El Khalidy, ex-mayor of Jerusalem, a preface by Prince de Polignac, Colonel of the French Army in Algiers, and an introduction which is a confession, Madame Hayacinthe Loyson, an American-born woman, and wife of the venerable Father Hayacinthe of Paris, publishes a book with the oracular title 'To Jerusalem Through the Lands of Islam.' We call the title oracular, because it partly reveals and partly conceals the contents of the volume. As a book of travels, it recounts the journey of Madame Loyson and her husband in North Africa and Palestine. But the ulterior purpose of the Loysons was not to see these coun-

tries with the outer eye; it was rather to view them with the inner eye of the spirit. It was a 'tour of Christian exploration' for the purpose of reconciling all believers in the same God,— and particularly among 'Musselmans and Christians.' Everywhere in the book there is the intense spiritual earnestness of a good woman holding conferences with the leading representatives of Islam. As our interest in the book is largely personal, we take the following excerpt to reveal the character of the author. She has been in the desert preaching to the whole world, and at night requests to be left alone. Her emotions are described as follows:

'As the sun's great disk dropped slowly through the golden atmosphere and touched the horizon, I was seized with an indescribable but ecstatic awe which made me tremble in every limb. . . . The stars burst forth in such suddenness and splendor that it already seemed midnight! And now as I mounted a huge wave of sand, the evening breeze which rises from off the Nile at sunset came to me in such grateful suggestion that I felt the beating wings of those very angels who bore my glorious Patron, Saint Catherine of Alexandria, when she was broken and dead, across the desert and across the sea, up to Mount Sinai! So exalted was my soul, that my feet had long ceased to move, and I stood still,— or rather I was upheld, for my own volition had vanished; but the angels — her angels — were keeping me company.'

The most substantial and scientific book in our present list is the two-volume work bearing the title 'The Jordan Valley and Petra,' by Dr. William Libbey, Professor of Physical Geography in Princeton University, and Dr. Franklin E. Hoskins of the Syria Mission at Beirut. Their trip, which was made less difficult than such trips usually are in Syria and the Holy Land by a letter from the Waly of Damascus to the Mutaserrif of Kerak, asking him to take them down to Petra and bring them back again, was from Joppa by sea to Sidon and eastward to Mount Lebanon, then south to the Sea of Galilee, along the eastern side of the Jordan Valley to Petra, the valley of Moses, then back to the Dead Sea, and west of it to Jerusalem and Joppa. Such a journey leads one 'into regions of country and of history that are far from the beaten line of the ordinary traveller.' The book, which contains a unique series of photographs, gives a vivid and picturesque account of the present condition of the country through which the children of Islam passed from their bondage in Egypt to the Promised Land. From much material in the volumes that is profitable and interesting, we shall confine ourselves to a consideration of three points: the Jordan river, the mosaic map at Madeba in Moab, and to Pharoah's Treasury at Petra. Concerning the meandering of the Jordan, Dr. Libbey offers the explanation that the river, after reaching a point below the sea level, finds its bed rising, and that this rising to the south would account for the serpentine course of the stream. Commenting further on this peculiarity of the sacred river, he says:

'Perhaps the strangest thing about this famous river is that none of the ancients ever guessed at this curious feature of the stream. They journeyed up and down the Jordan Valley since before the days of Abraham; they climbed down the roads from Jerusalem to Jericho and up into Moab and Edom; they built roads east and west of the Jordan, joining the seacoast and the desert, cutting the Jordan Valley at many points and angles; they built roads and bridges and cities at levels far below the surface of the Mediterranean, and yet never seem to have suspected that this stream differed from most of the rivers of the globe in this respect. Greeks, Romans, and Mohammedans, Jews, Christians, and Crusaders knew every nook and cranny of its winding course, but failed to realize that while its head and source rested high on noble Hermon's side, its mouth in the Dead Sea, unlike most other river endings, was far below the surface of the habitable world and all the surrounding oceans.'

Next to the discovery of the famous Moabite stone, Dr. Libbey considers the discovery of the remains of an ancient mosaic map at Madeba as the most important archæological 'find' beyond the Jordan. The map, which probably dates from the fifth century, is drawn from east to west, and is possibly a geographical picture of the land which Moses looked down upon from Mount Pisgah. The chief interest in the map is that it is likely to upset some old and cherished beliefs in Biblical geography. The authors spent five days in the city of Petra, 'a rose-red city half as old as Time,' where only twenty-five Europeans have entered during a hundred years, and nearly all of whom entered by stealth, and more than half were driven out after a hurried glance at the wonders and mysteries of the place. Not more than three or four were allowed to spend a night within the ruins, but our two authors remained five days and floated the American flag unmolested within the ancient city. The entrance to this 'strangest city on our planet,' and the first view of 'Pharaoh's Treasury', are described as follows:

'Seen at morning, at midday, or at midnight, the Sik, this matchless entrance to a hidden city is unquestionably one of the great glories of ancient Petra. We wandered on, amazed, enchanted, and delighted, not wishing for, not expecting anything that could be finer than this, when a look ahead warned us that we were approaching some monument worth attention, and suddenly we stepped out of the narrow gorge into the sunlight again. There in front of us, carved in the face of the cliff, half-revealed, half-concealed, in the growing shadows, was one of the largest, most perfect, and most beautiful monuments of antiquity,— Pharaoh's Treasury!'

We have taken more space than usual in outlining this work, but have fallen short of conveying an adequate estimate of its many interesting, unique, and valuable features. The volumes are exceedingly well illustrated, and contain scientific data that are not generally accessible elsewhere. H. E. COBLENTZ.

## HOLIDAY PUBLICATIONS.

### I.

One of the most sumptuous and elaborate of the year's holiday issues is 'The Gardens of Italy' (imported by Scribner), a two-volume crown folio, dedicated by special permission to the King of Italy and containing brief descriptions of some forty splendid villa gardens, with over two hundred full-page illustrations. The book is published from the offices of the English periodical, 'Country Life,' a fact which will vouch for the artistic excellence of the half-tones. These are made from photographs specially taken by Mr. Charles Latham, whose very beautiful and discriminating work has appeared in former publications from the 'Country Life' press. The gardens of the villa Albani occupy the place of honor in the first volume and exemplify at once, for the uninitiated, the Italian connotation of the term. In extent, magnificence, and variety, in the almost complete absence of modern floral effects and the relatively small part played even by formal bedding, with the corresponding importance of statuary and of architectural features done in stone and marble — terrace stairways, pavilions, fountains, and facades, — in all these respects the Albani villa is a typical example of the great Italian garden. Such a garden cannot be viewed apart from the villa of which it is an adjunct; the pictures show clearly the unity of effect for which the old designers worked. They show, too, that a garden like the 'Great Cardinal's' possessed all the splendor and variety of a palace, and like a palace was planned to be lived in day after day, and to satisfy the varying moods of its owner, as well as the variant conditions imposed by changing hours and seasons. Accompanying the illustrations of each villa is a brief historical and descriptive sketch by Mrs. Evelyn March Phillipps. Without being at all abstruse or analytical, these essays serve to interpret the pictures by pointing out the distinctive features of each garden, and tell enough of the villa's history to furnish the setting of human associations without which nothing in Italy is really significant. The reader is not allowed to forget the stately and magnificent past of the Medicis, the Borghese princes, and the immortal Boccaccio,— a past now turned to melancholy silence fraught with memories; nor the 'frivolous, bygone summers,' when gay lords and lovely ladies paced the shaded walks, talked of life and love in the sham-classic temples to Diana, and amused themselves with the sparkling fountains and tricksy water-works, which jetted unexpectedly and kept their victims prisoners until they could discover the secret spring. More than half the first volume is occupied with Roman villas; in the second the Florentine gardens are equally prominent. There is no effort at chronological arrangement and no formal study of the development of Italian horticulture, but the reader who is so inclined may find plenty of suggestions for such a study. For example, the pictures of the villa Garzoni at Collodi illustrate the beginning of the decadence of the art of gardening. There the ideal of the designer is boldness, sweep, and a grand *coup d'oeil* as the visitor enters, instead of the gradual revelation of one beautiful vista after another that was the peculiar charm of the gardens of an earlier day. There are pictured other gardens, which, departing entirely from Italian artificiality and primness, show English effects of park and wild-wood, and gardens whose modern owners have defied Italian conventions by growing masses of lilies, roses, and carnations. If one has seen the gardens of Italy he cannot but enjoy and profit by a second visit under Mr. Latham's able guidance. He who has never seen them will find the present treatment at once comprehensive and suggestive. The folios are neatly and durably bound in green linen. It is a pity that their sumptuous form necessarily puts them out of the reach of many purses.

It is an interesting coincidence of the publishing season which brings Mr. Howells's 'London Films' (Harper) and Mr. Henry James's 'English Hours' (Houghton) into juxtaposition on the reviewer's table. The latter, to be sure, is only an illustrated reprint of essays belonging to Mr. James's splendid prime, while the former is a collection of fresh impressions of London, based on a recent sojourn there; but the contrast is none the less interesting and profitable. Readers of Mr. James's recent novels, unless they belong to the small minority who have fallen uncritically under the spell of his vagaries of style, will turn with relief to Mr. James at his best, exhibiting at once his keenest and most lucid analytical genius. The zest of living and of knowing life runs strongly on every page, despite Mr. James's recent revision of the essays. The motive of finding the interesting beneath the commonplace,— surely the artistic motive,— is ever-present. But whereas it has seemed to more than Peter Bell that Mr. James has recently been devoting himself to the dissection of some very faded and unpromising primroses, with the result that might easily be foreseen,— these interpretations of English life carry the reader with them by their quality of tonic freshness, which takes the place of the bewildering curiosity about everything and nothing characteristic of the late novels. All the essays have been printed before in one volume or another, most of them in 'Portraits and Places.' The excuse for the present reprint is therefore Mr. Joseph Pennell's delightful drawings, which, in generous number, punctuate the text. Besides being good in itself, Mr. Pennell's style suits Mr. James's. An attractive cover and fine

workmanship make a volume which is mechanically worthy of its contents.—Mr. Howells himself accommodatingly furnishes the apt simile for a comparison between 'English Hours' and 'London Films.' The latter, he explains in a prefatory paragraph, are exactly films — photographic negatives taken by his mental kodak and developed for the possible pleasure of the kindly reader, 'who will surely, if he is the right sort of reader, be able to sharpen the blurred details, to soften the harsh lights, and blend the shadows in a subordination giving due relief to the best meaning of the print. . . If any one shall say that my little pictures are superficial, I shall not be able to gainsay him. I can only answer that most pictures represent the surface of things; but at the same time I can fully share the disappointment of those who would prefer some such result as the employment of the Roentgen rays would have given, if applied to certain aspects of the London world.' This leaves the critic quite without a case. Indeed it is only because Mr. Howells is so wonderfully artistic and subtle a photographer, leaving so little necessity for a kindly reader's indulgence, that one always wishes he would go lower than the surfaces of things,— that his emotions were both more spontaneous and more significant. But it is late in the day to offer analysis of Mr. Howells's genius. 'London Films' is bound uniformly with some other volumes of his essays, and appropriately illustrated with very artistic photographs. Its 'films' are far more interesting and significant than some that Mr. Howells has shown; they are indeed in his happiest analytic vein.

'There is certainly something curiously complete in a journey through Spain and along the northern coast of Africa; it inscribes a sort of semi-circle on the map, like an old cuneiform character marking the inscription of splendid centuries.' So reads the final sentence of the final essay in that sumptuous publication, 'In the Track of the Moors' (Dent-Dutton). It cannot be called a book of travel in the ordinary sense. The essays contain no personal reminiscence; they are interpretative rather than descriptive, and they often run far afield into legend, history, politics, race characteristics and development, the inter-play of one race upon another, and other problems remote from the point of view of the guide-book, whether brief and unadorned, or sugar-coated with a literary style and atmosphere. The size and weight of this book practically precludes its use as a travelling companion, and its method equally unfits it for hasty consultation after a day over-filled with sight-seeing. But it is rather as a luxurious and leisurely commentary upon travels past or to come, as a collection of delightful essays and beautiful pictures, that 'In the Track of the Moors' should be judged and enjoyed. The book is the result of collaboration by Sybil and Augustine Fitzgerald, the former furnishing the essays and the latter the pictures. There are sixty-three full-page illustrations excellently printed in color, embodying impressions of characteristic street and country scenes, of Moorish temples and gardens, of African mosques and market-places, or of Spanish and African types. Besides these pictures there are nearly as many smaller drawings in black-and-white set in the text, showing interesting bits of detail which the larger scope of the colored plates does not render distinctly. The larger plates are richly colored and replete with atmosphere and feeling, artistic rather than photographic, and losing none of this quality by reproduction. They put their emphasis upon characteristic features in a way that satisfies the reader; he can lay aside the book without the feeling he often has that the artist has chosen to illustrate all the things that no one cares to see. It is a pleasant surprise, too, to find that the essays are not mere filling, added to give the book an appearance of weight. The essayist is equipped for her task by a thorough knowledge of the subject, a gift for analysis, and the ability to put the results of analysis into trenchant and finished form. There are frequent and apt quotations from French commentators, from the study of whom, perhaps, has been gained the exceedingly clear-cut point of view and the judicious and accurate phrasing. Another merit is the breadth of interest displayed; the analysis of the Spanish stare is as careful and illuminating as the explanation of the French people's various theories of colonization. It would be well if more of the splendid modern editions showed the discrimination and real distinction of this beautiful volume.

Special interest attaches to the tenth book of Mr. Charles Dana Gibson's drawings, not only because it is the most representative collection he has yet given us, but because it is possibly the last. It is announced upon good authority that Mr. Gibson has forsaken the — to him — highly remunerative art of black-and-white, because he feels that he has done the best work he is capable of in that medium, and that he will devote several years at least to foreign study, with the intention of working hereafter on a larger scale and in color. We shall miss the Gibson cartoons. The present collection, issued by Messrs. Charles Scribner's Sons, is uniform in size, shape, and binding with the nine volumes that have preceded it. It is entitled 'Our Neighbors,' a phrase generously interpreted to mean all sorts and conditions of men and women. The Gibson Girl is charmingly portrayed, as well as the Gibson Man, the Gibson Dowager, and the Gibson Old Gentleman. There are also the street types, which, though they are less characteristic, Mr. Gibson has lately made his own. Such cartoons as 'The Baby of the Family,' 'At the Horse Show,' 'The New Hat,' and 'To See the Art Editor,' show the artist's humor in its broadest and most representative aspects, and combine the best elements of both his earlier and later manners. Perhaps Mr. Gibson has done his best in black-and-white; at least he will have to do something very good indeed to surpass the general level of 'Our Neighbors.'

In an entertaining prefatory note to his new book called 'The Mysterious Stranger, and Other

Cartoons' (McClure, Phillips & Co.), Mr. John T. McCutcheon expresses the hope that the volume may have a permanent interest because of the unusual rapidity with which history has been making in the last two or three years — the period covered by the cartoons. As Mr. McCutcheon puts it: 'There has been a war that *was* a war. There have been disasters almost without parallel; and we have weathered as pleasant a presidential campaign as the oldest inhabitant can remember. Mr. Roosevelt . . and his activities in peace and in war and in sports have been a source of unending inspiration to the cartoonist. In addition, the nation has achieved merited glory because of the great exposition held in St. Louis, and last, but not least, Missouri has taken it into her head to go Republican.' It is Mr. McCutcheon's famous cartoon on this last subject that gives a name to the collection, which includes over one hundred and fifty drawings. Besides those having to do with political subjects, there is the amusing series devoted to President Roosevelt's vacation experiences, several groups of new 'Boy in Summer' and 'Bird Centre' cartoons, and that keen and delightful satire on sectional peculiarities and prejudices, pictured in the cartoons representing delegations from the various states of the Union visiting the St. Louis Fair. Mr. McCutcheon's work is unique in its understanding of our national life, and in the combined keenness and kindliness of its humor. The cartoons are well worth embodying in a form less transient than the pages of a daily newspaper.

'Drawings of Rossetti' is this year's addition to the 'Modern Master Draughtsmen' series, the volumes of which are published in this country by Messrs. Charles Scribner's Sons. This series, with the similar one called 'Drawings of the Great Masters,' now comprises nearly a dozen titles, each an ideal study, both in text and illustration, of one distinctive phase of a great artist's work. The introductory comment upon Rossetti is written by Mr. T. Martin Wood, and is a discriminating and illuminating piece of criticism. It calls attention to the intensely subjective and poetic nature of Rossetti's art, a characteristic which makes it at once unsatisfactory and very instructive to consider his work purely in its external aspect. The drawings alone, so Mr. Wood thinks, are proof that it was in Rossetti's power to be the greatest imaginative illustrator of his century. 'That he was not so, seems to prove that in this way, as in some others, he failed to attain to much that at first had seemed included in his destiny.' There is an interesting discussion of the proper critical attitude from which to approach Rossetti's work, and the fifty drawings reproduced in the present volume are treated as illustrative material for various theses, thus receiving considerable detailed attention. The reproductions are as distinguished among illustrations as is the preface among critical essays. Many are printed in tint and mounted upon rough paper of a harmonizing shade. They represent all stages of work, from the rough sketch to the elaborate, highly-finished drawing that was so characteristic of one side of Rossetti's genius. With the help of the suggestive introduction, any reader, however ignorant he may be of the aims and methods of the Pre-Raphaelite painters, may learn to understand and in some measure to appreciate Rossetti's art.

The experiences of Noah and his ark have long been a favorite theme with humorists; but they have never been more perfectly set forth than in 'The Story of Noah's Ark' (Houghton), as told and pictured by Mr. E. Boyd Smith. The pictures are the feature of the book, but they would not be half so amusing without the sly and subtle humor of the brief descriptions which accompany them. The building of the ark, the assembling of the animals, and the adventures of the voyage are all made to yield their full measure of entertainment. The dinosaurs that had to be left behind because they were too big for the door, the 'host of other strange beasts with long Latin names' that refused to go in and were therefore 'doomed to be lost and become fossils,' the other host that went in and, being tossed by the waves, regretted it, until the storm passed and they 'took a keen interest in the passenger list, to find their own names, as passengers always do,' while poor Mrs. Noah lamented, saying 'the domestic arrangements are impossible,'— all these episodes are pictured with remarkable expressiveness and a clever but never too extravagant caricature. The plates are artistically reproduced in color, and the cover is as amusing as the rest of the book.

A unique contribution to Omar literature, and one which will delight the hearts of all true Omarites, is the 'Life of Omar al-Khayyámi' written from the Persian point of view by Mr. J. K. M. Shirazi, and imported by Messrs. A. C. McClurg & Co. The volume is bound in paper boards daintily decorated in colors with a Persian floral pattern, and has illuminated headings, initials, and tail-pieces in a similar style. In a brief preface the author modestly explains that he does not enter the lists against European and American scholarship, but that he has endeavored to tell the life of Omar from the Persian standpoint, and to give an account of the tent-maker's philosophy as it is understood by his many Persian admirers. In addition to the usual sources of information, he has had access to rare and interesting manuscripts of unquestionable authenticity, which belong to the Royal House of Persia and to Persian nobles and heads of religious houses. Many of these are regarded as objects of veneration, which it would be sacrilegious to submit to the view of an infidel. Naturally the conclusions drawn from these Persian sources differ a good deal from those generally accepted by Western students. Mr. Shirazi's English style is clear and simple, and his presentation of his points exceedingly interesting. His monograph, in its

dainty setting, will make a singularly appropriate remembrance for the Omarites on one's Christmas list.

Mrs. Fanny Y. Cory, whose delightful pictures of children are pleasantly and widely known, and Mr. Burges Johnson, whose 'little boy' verses reviewed elsewhere in this issue have interested the readers of the various Harper periodicals, have collaborated in the production of one of the most charming of the humorous holiday publications. 'The Pleasant Tragedies of Childhood' (Harper) are pictorially represented in over fifty full-page illustrations, each of which is accompanied by an explanatory stanza in Mr. Johnson's characteristically humorous style. From the First Baby's first nocturnal fit of screaming, which its fond but inexperienced mamma fails to attribute to that simplest of causes — a pin that pricks, to the three-year-old's Christmas tragedy, which consists in seeing his cousin get the rocking-horse that Santa Claus had faithfully promised him,— every picture and every verse is delightful. The small boy gets most attention, but little girls are not neglected. The First Baby's patronizing patience with its inexperienced young parents, as expressed in the verses, makes a delicious contrast with the helpless, round-eyed, and generally tearful infant of the pictures. Later on the tragedies brought about by brotherly and sisterly affection are delineated in a knowing fashion that will appeal to any person who did not have the misfortune to be an only child.

He who finds in his Christmas stocking a copy of Sterne's 'Sentimental Journey' in the new Riverside Press edition may well feel something more than gratitude. He may justly consider that a rare compliment has been paid him as a discriminating bibliophile; for it is not everyone, not even every book-lover, that will be able to appreciate the real excellence of this reprint. Here are none of those showy surface features upon which most 'privately-printed' volumes depend to win favor,— no 'Morris' type, no garish decorations, no colored illustrations, no elaborate cover. But those who can justly estimate the beauty of graceful and legible type correctly set, of luminous and even presswork, of fine handmade paper, of fitting and durable binding,— for such there is in every detail of this book a satisfying charm and distinction. The volume is an octavo, similar in nearly all details to the edition of Fielding's 'Voyage to Lisbon' brought out by the Riverside Press three years ago. An appropriate little wood-cut vignette on the title-page is the only note of decoration in the book. Mr. Yorick's narrative has been given many and various settings in its time, but never a worthier than this. Three hundred copies only are offered for sale by the publishers, Messrs. Houghton, Mifflin & Co.

This year, as heretofore, there comes from the press of Messrs. Paul Elder & Co. an amusing collection of those humorous and whimsical booklets for which these San Francisco publishers are noted. This year's output surpasses previous ones both in quality and quantity. It contains almost a dozen titles. 'The Blue Monday Book,' compiled and arranged by Jennie Day Haines, is appropriately bound in blue, with a touch of gold to symbolize the cheering character of its contents. There is a page of quotations for each blue Monday in the year, and a blue Monday must be very deeply dyed to withstand the cheerful tone of these carefully chosen extracts from a varied assortment of authors, from Dr. Johnson and George Herbert to President Roosevelt and 'Mrs. Wiggs.'— 'The Matrimonial Primer' by Mr. V. B. Ames, with colored pictures and decorations by Mr. Gordon Ross, is a little manual designed primarily for the instruction of the newly wed, but capable of furnishing a good deal of amusement to the world at large. It contains some clever satire, a good deal of wholesome humor, and plenty of sound common-sense. The wit sometimes falls to commonplaceness but never to anything more objectionable. The primer is appropriately bound in gingham with a poster label.— 'An Alphabet of History' is a diverting collection of verses by Mr. W. D. Nesbit, with accompanying illustrations by Mr. Ellsworth Young. Twenty-six historical personages, ranging from Methuselah to William Kidd and from Xantippe to Omar and Samuel Pepys, are portrayed with accuracy, completeness, and much cleverness. The 'Alphabet' is printed on manila paper and bound in boards with a picture of Father Time on the cover.—The familiar and ever-welcome 'Cynic's Calendar' by Ethel Watts Mumford, Oliver Herford, and Addison Mizner reappears once more in its gingham binding. This 1906 edition is better as a whole than any of its predecessors. The cream of the old 'twisted' proverbs has been retained, and the new ones are equal to the best of the old. In general form and style of decoration the new calendar is similar to editions of past years.— 'The Joke Book Note Book,' designed by Ethel Watts Mumford, is intended as a pocket companion to take the place of that easily mislaid scrap of paper on which the man desirous of shining at his friends' dinner-table is wont to jot down the point of some elusive good story. In order that any particular story may be forthcoming at the right moment, a method of classification is supplied by a few succinct and comprehensive headings, such as 'Irish,' 'Ladies,' 'Sports,' 'Jingles,' etc. Under each heading is printed one good joke by way of a beginning. The headings and margins are decorated, and the binding is attractive, so that the 'Joke Book Note Book' is ornamental as well as useful.— 'Sovereign Woman versus Mere Man' is an attractive medley of quotations comparing or contrasting the sexes. They are brought together and arranged under appropriate headings by Jennie Day Haines. Mr. Gordon Ross furnishes a very attractive frontispiece, and there are symbolic sketches in black and white on the margins and in gold on the paper cover. The quotations, which are of very miscellaneous au-

thorship, possess more than a superficial aptness, and there is a refreshing absence of that attempt at epigrammatic smartness which spoils most books of this type.—'Good Things and Graces' is a collection of thirty decidedly original recipes by Miss Isabel Goodhue. One of the three recipes for 'Greens' will serve to suggest Miss Goodhue's idea of a delectable menu. 'Budding hopes; shoots of new ideas; sprigs of self-confidence; tendrils of sentiment; flowers of poetry. This makes an excellent combination, and is an especially good diet for all persons over forty-five years of age. If you do not find the necessary ingredients in your own garden, cultivate them. You will never regret it.' Brown Betty, Poor Man's Pudding, Mayonnaise for Blue Monday Salad, and Elixir of Youth are some of the other dainties which Miss Goodhue teaches her readers to prepare. 'Good Things and Graces' is absolutely unique. and in both form and spirit it is a thorough-going holiday booklet.—'A Child's Book of Abridged Wisdom,' written by 'Childe Harold' and 'affectionately dedicated to the senior,' is a series of irresistibly comic verses containing good advice for the young. Here is one quatrain:

> 'When near a row of corn, my dears,
> Take care what subjects you pursue.
> However harmless it appears,
> Remember that the corn has ears
> And may be listening to you.'

The absurdity of the verses is enhanced by the illustrations in outline, which are quite as humorous as the text. Childe Harold's wisdom is of a decidedly precocious order; his touch is so light and his puns so good — or so bad — that his elders will appreciate him better than his contemporaries.—'The Menehunes' by Emily Foster Day, with illustrations by Mr. Spencer Wright, is a booklet of rather different type from the foregoing. The Menehunes are the 'little people' of the Hawaiian forests, and this is the story of their adventure with a fisherman whom they fought for the rule of the woods. Illustrations and border designs are in keeping with the tropical atmosphere and mythical character of the tale, and a unique binding of native cloth stamped with a barbaric pattern completes the quaint and original effect.—Neither whimsical nor humorous, but intended like the rest of the Elder books to cater to the wishes of the holiday shopper in search of little books, is a dainty volume of lyrics by Mr. Charles G. Blanden, entitled 'A Chorus of Leaves.' Nature and love are the themes of Mr. Blanden's verse. It strikes no lofty note, but it is singularly graceful in rhythm and dainty in conceit, and makes no pretension to be more. The parchment binding, a frontispiece from a landscape by Mr. William Keith, and generous margins give the little book a holiday air.

Quite the prettiest among the less expensive holiday publications is the volume, published by Messrs. Houghton, Mifflin & Co., containing Bret Harte's poem 'Her Letter,' with its two companion pieces, 'His Answer' and 'Her Last Letter.' For the present reprint, these old favorites have been literally, as the title-page has it, 'pictured' by Mr. Arthur I. Keller. There are specially designed end-papers, a decorated title-page in color, and head-pieces and tail-pieces in every available space. In short, every opportunity for decoration has been made the most of, and each smallest design is charming and entirely appropriate. The illustrations, a few more in number than the stanzas, are in color or in tint, some from wash-drawings and others from pen-and-ink sketches. They catch both the humor and the sentiment of the verses, and the artist has not forgotten that the life of Poverty Flat is now a full generation behind us. 'Her Letter' is certainly one of the artistic triumphs of the season's output.

Two very beautiful holiday editions with Mr. Howard Pyle's illustrations as the principal decorative feature have been issued by Messrs. Harper and Brothers. The more attractive of the two, if there is a choice, as well as the more fully illustrated, is 'The Line of Love,' a series of seven stories of mediæval romance by Mr. James Branch Cabell. The tales have been culled from old French *romans* and dull English chronicles, and the mediæval atmosphere has been preserved by the quaintly, though never obscurely, archaic style of narration. Ten pictures and a cover vignette by Mr. Pyle, richly colored and conceived in a vividly imaginative style perfectly in keeping with the literary atmosphere, together with conventional floral borders in color, make a singularly attractive gift-book.—A dainty violet cover, rather too ornate, suggestive page decorations, and four full-page illustrations in color, similar in style to those in the other volume, ornament 'The Island of Enchantment,' Mr. Justus Miles Forman's charming story of mediæval Venice. Mr. Forman knows how to mingle love, war, and intrigue in a way to compel his reader's interest, and he has never succeeded better than in this novelette, which is good enough fully to justify the pains that have been taken by the publishers for its embellishment.

A novelty in garden-books seems almost impossible, but it has been provided by Blanche Elizabeth Wade, whose 'Garden in Pink' is among the holiday publications of Messrs. A. C. McClurg & Co. Twelve little photographs, daintily printed on thin paper and mounted on separate pages, show some of the beauties of the garden, while headings and occasional borders in color designed by Lucy Fitch Perkins ornament the pages. The 'Pink Garden' was made over from an Italian garden, whose clipped yews made a quaint background for the novel color scheme. It was all pink even to the gardener, whose name was changed from plain John Brown to Giovanni Pincolini to match his new surroundings. And as the flowers that were unfortunate enough not to be pink must have attention, the rest of the garden space was named 'Vibgyor'— that is, the violet-indigo-blue-green-yellow-orange-and-red-garden,— and there was also the small 'Find-

Out' garden, where things which might possibly come up pink could be tried. All these gardens have their place in the story, as has the 'Garden Room' for rainy days. The essential human interest is furnished by the gardener, his wife, the two owners of the garden, and a summer guest known as 'the Prevaricator' because she wrote stories, and belonging in the 'Pink Garden' book because she is given to seeing gardens and other matters in a rose-colored light. 'The Garden in Pink' will fill all its readers with a desire for a pink garden,—and next best to having one is to read about this one.

A book that will be particularly welcome to those who are contemplating a visit to London's art treasures, but one that has also plenty to offer the general reader, is 'The Art of the National Gallery,' a critical study of the paintings included in that great collection, by Miss Julia de Wolf Addison, author of several works of similar scope. A plan of the gallery, showing the location of the different schools, follows the index. The pictures are discussed in the text as they are hung,— that is, according to schools in their historic order; but of course the limitation in space and particularly in number of illustrations precludes this manual's being a complete history of any school. It is rather a guide to the treasures of the gallery, almost every picture being at least briefly mentioned. Miss Addison spent her early life in England, and is thoroughly familiar with her ground. Her method is descriptive rather than technically critical,—which is decidedly the popular method. Nearly fifty illustrations in duo-gravure elucidate Miss Addison's points, and together with a very handsome cover help to make an exceedingly attractive book. It is published in Messrs. L. C. Page & Co.'s series of guides to 'The Art Galleries of Europe.'

'Two in Italy' is the name which Maud Howe (Mrs. John Elliott) gives to her new volume of Italian sketches. The other one of the 'two' is of course Mr. Elliott, whose drawings furnish material for half a dozen apposite illustrations. Mrs. Elliott's Italian reminiscences are the fruit of an intimate acquaintance with the country and its people — an acquaintance rendered profitable by a keen and humorous appreciation of any situation, however commonplace it may appear on its surface. The chapters of her new book stand on that delightful middle ground between the short story and the expository sketch. They are not hampered by plot, but the human interest — which is essentially the story interest — is predominant, and the form is loosely narrative. Readers of 'Roma Beata' will enjoy this second volume, which, though of slightly different type, is equally permeated by Mrs. Elliott's individual and entertaining point of view. (Little, Brown, & Co.)

'Romance of the French Abbeys' (Putnam) is the fourth volume that Mrs. Elizabeth W. Champney has given us, as the result of her researches in the fascinating field of French legend. The French chateaux, feudal, renaissance, and Bourbon, have been made to yield up their treasures of association; and now the French abbeys prove to be equally abounding in tales of chivalrous gallantry and religious or patriotic fervor. Fifteen legends, sacred and secular, related in easy, narrative style, make up the new volume, which is bound uniformly with the others and liberally illustrated, in photogravure and half-tone, with pictures of the abbeys and their art-treasures. Some of the itineraries that Mrs. Champney found particularly pleasant, among the abbeys of Provence, Burgundy, Isle de France, and Normandy, are outlined in the last chapter; but Mrs. Champney warns her readers that they must go quickly, for even the ruins of the abbeys are fast vanishing.

We have come to expect an annual holiday volume of Mr. Paul Laurence Dunbar's negro melodies, and this year is no exception to the rule. The title-verse of the new collection is 'Howdy, Honey, Howdy.' The illustrations are from photographs by Leigh Richmond Miner, and the marginal and cover decorations are by Mr. Will Jenkins, who makes a pretty setting, but a rather soberer one than those that Miss Margaret Armstrong has provided for several years past. The illustrations, on the other hand, are less glaringly realistic than usual, and the negro portraits and groups are pleasantly varied by a number of charming southern landscapes. Mr. Dunbar's part in the volume needs no description, save to say that it is in his characteristic vein and well up to his usual standard in quality. (Dodd, Mead & Co.)

Another delightful collection of negro verse is 'Banjo Talks' (Bobbs-Merrill Co.), by Mrs. Anne Virginia Culbertson. These lyrics, many of which have previously appeared in the magazines, are a real addition to our stock of negro melodies. Showing very little of the philosophical temper that makes Mr. Dunbar's work unique, and being considerably less perfect in dialect, they have to their credit a decided imaginative quality, much picturesqueness of diction, and a charming spontaneity of conception and treatment. A stanza from 'De Wood-Hants' will serve as illustration:

'W'en de moon scrouch down behime de hill
An' de dark fol' roun' you clost an' still,
Keep outer de wood,
Ef you know w'at's good,
Fer dey's things in dar dat nuver show
'Twel de dark come on an' de daylight go,
An' dey races an' runs, an' dey flars an' flants,
An' de name er dem creeturs is *hants*, chile,
*hants*!'

The illustrations are from photographs, which show considerable artistic skill in their avoidance of stilted posing and in the blurred softness which tones down the crudity that seems to be almost inseparable from negro portraiture. The cover is simple and of good design.

Almost ten years ago and long before the advent of Pastor Wagner's 'Simple Life,' President Eliot of Harvard College published a little book

called 'The Happy Life,' a plea for much the same sort of plain living and high thinking. This is now re-issued in a holiday edition (Crowell), daintily bound in green and gold, printed with rubricated initials and headings, and having as frontispiece a photogravure portrait of the author. 'The Happy Life' is intended to show young people in particular how to make the most of the blessings that are within the reach of all, — friends, books, the outdoor world, the power to think wisely and to serve one's fellows. The points are concrete and practical, and the style is very simple, with a ring of nobility and sincerity about it that is worth more than many epigrams.— From the same publishers and very similar in spirit is the 'Emerson Calendar' compiled by Mr. Huntington Smith. Print and paper are attractive, and a fine portrait of the Concord sage serves as frontispiece. The preface claims for Emerson the honor of having been the originator, as well as the most inspired exponent, of the much discussed 'Simple Life'; and the quotations, one for each day in the year, are chosen to exemplify Emerson's wide philosophy of life and the wisdom and poise with which he viewed its joys and obligations. This 'Emerson Calendar' ought to give a happy holiday and a happy year to its recipient.

An interesting and comprehensive, though distinctly popular, study of Biblical art has been made by Miss Estelle M. Hurll in her volume called 'The Bible Beautiful,' published in a fully illustrated edition by Messrs. L. C. Page & Co. The book aims to trace the development of Bible illustration from the crude pictures of the catacombs to the splendid art of the mediæval mosaics, cathedral façades, stained glass windows, and mural frescoes, and finally to the modern work, mostly English, of the last two centuries. Three special indices are provided: one of Artists, for the art student; one of Places, for the tourist; and one of Bible Subjects, for Bible students. The general explanation afforded by the text is supplemented by three appendices which contain selections from mediæval literature dealing with art origins. About fifty half-tones of various types of sacred art ornament and elucidate the text.

The late Mr. Paul Leicester Ford was particularly apt at writing that type of short story which any young man, in search of a Christmas gift for the lady of his choice, instantly seizes upon as appropriate. This year the young gentleman will find his problem solved by a holiday edition of 'His Version of It,' that pretty romance of by-gone days which old Reveille, the veteran of the stable, relates to his equine companions. Messrs. Dodd, Mead & Co. publish the book, with colored page borders, cleverly composed of romantic emblems, and half a dozen colored illustrations by Mr. Henry Hutt.

The publishers of the 'Thumb Nail Series' (Century Co.) display a really remarkable facility in choosing for reprint works that are suitable to the bibelot form and that will fit the varied tastes and needs of the Christmas shopper. Three new volumes for the current year are Mrs. Browning's 'Sonnets from the Portuguese,' with a few miscellaneous poems by both Mr. and Mrs. Browning, and containing as an introduction the interesting essay by Mr. Richard Watson Gilder recently published in the 'Century Magazine'; 'The Chimes,' Charles Dickens's delightful goblin story for the New Year; and a volume containing five of Washington's greatest addresses and letters, with W. E. H. Lecky's sketch of Washington's character as an introduction. Mrs. Blanche McManus Mansfield's cover designs, executed in embossed leather, are as original and suitable as the 'Thumb Nail' covers always are. The Browning and Washington volumes have portrait frontispieces, and 'The Chimes' an illustrative one.

A popular illustrated reprint of 'Ramona,' with the pictures and decorative headings by Mr. Henry Sandham that appeared in the two-volume edition of several years ago, has been issued by Messrs. Little, Brown, & Co., under the name of the 'Pasadena' edition. It will be recalled that Mr. Sandham accompanied Mrs. Jackson on her trip among the California Missions in search of material for 'Ramona,' and that it was her plan to have him illustrate the book, which she always referred to as 'ours.' His part, however, was not completed until seventeen years after the publication of the story. The 'Pasadena' edition is well printed and handsomely bound, being a popular but not in any sense a cheap edition.

'Her Memory Book,' designed by Miss Helen Hayes and published by Messrs. Harper & Brothers, is intended for a Christmas offering upon the shrine of the popular debutante. Daintily bound in violet and gold, decorated with lover's knots, cupids, and roses, its blank pages await the records of my lady's social triumphs from her début to its natural sequel, her wedding. There is a page for her portrait, and others for samples of her favorite dresses and for newspaper clippings about her. There is space for entries about the sports she enjoys in each season, about her travels, and her particularly exciting shopping tours. Here she can preserve lists of the affairs given in her honor and of all the dozen varieties of diversion with which she fills her days and nights. The page headings and borders are so pretty and so clever that even a debutante without a taste for collecting memorabilia—if such an one can be found—will like to own and fill out this memory book.

Eighteen years have elapsed since the publication of Mrs. Sarah K. Bolton's 'Famous American Authors,' and now the Messrs. Crowell offer the essays anew in a handsomely bound volume with two dozen illustrations portraying in fine half-tone reproductions the persons and the homes of six representatives of the old New England school. A great deal has been written about the lives of Emerson, Hawthorne, Longfellow, Whit-

tier, Lowell, and Holmes, but Mrs. Bolton's narrative has nevertheless a decidedly attractive ring. She manages to tell the familiar facts in a genial, lively way, interlarding them with anecdotes or personal impressions, and making her main theme in every case the essential quality of the author discussed. This reprint seems timely in the midst of the flood of writing that threatens to engulf our small output of really good literature, and particularly in view of a recent tendency to underrate the New England school at least as vigorously as its contemporaries overrated it.

Fourteen years ago Messrs. Houghton, Mifflin & Co. issued an illustrated edition of three of Oliver Wendell Holmes's humorous poems: 'The Deacon's Masterpiece,' 'How the Old Horse Won the Bet,' and 'The Broomstick Train,' with illustrations in black-and-white by Mr. Howard Pyle. These publishers now offer a new edition of the book,— which is entitled 'The One-Hoss Shay,' — with the original illustrations re-drawn in color by the artist. Mr. Pyle's humorous vein, which most of his admirers consider undoubtedly his most characteristic and delightful vein, could nowhere find better material for interpretation than that which Dr. Holmes's genial wit furnishes. The choice between black-and-white and color is largely a personal one; it is enough to say that the new edition is delightful. Dr. Holmes's preface for the 1891 edition has been retained, and a note by the publishers speaks of the hearty approval he gave to Mr. Pyle's original drawings.

The volume entitled 'Saddle and Song' is, as its name suggests, a compilation of verse about horses. It is published by the Lippincott Co., the editor's name being withheld. Every type of horse,— the Arab steed, the equine hero of myth and romance, the clean-limbed racer, the Australian drover's pony, the steeple-chase favorite, the horse ridden for idle pleasure, and the horse ridden to a glorious death,— all find their panegyrists within these covers, so that every reader should be able to find a horse or a rider to his liking. There is one respect in which the collection is incomplete, but the editor forestalls criticism by expressing his regret that he could find no satisfactory tribute to the western cow-pony's prowess, except a few copyrighted pieces. Some old favorites are missing, doubtless for the same reason; but within its limits the collection is a good one. There are a number of illustrations from paintings and photographs, and the general make-up of the book is attractive.

Mr. George Alfred Williams, illustrator of the Baker and Taylor Company's holiday edition of Dickens's 'Christmas Carol' and 'The Cricket on the Hearth,' has had the temerity to depart from the traditional method of picturing Dickens's characters. As he explains in a prefatory note, he has tried to bring out the more human elements of the characterizations, instead of the grotesque and exaggerated comedy that appealed to Leech and other contemporary illustrators. There are five pictures for each story, and while they cannot of course compare in strength and originality with Leech's work, we think that readers who are not wedded to the old tradition will like them very much, particularly younger readers, who are always repelled by the frank ugliness of the early illustrations. The volume is of quarto size, well made and printed. The cover has a quaint, old-time look that is very attractive.

'Caroline of Courtlandt Street' (Harper) is a slight but spirited novelette by Mr. Weymer Jay Mills. Its plot is laid in the year 1824, when Courtlandt street was a synonym for aristocratic exclusiveness in New York, and when the Park Theatre was still in its prime. 'Lady Caroline' belongs to Courtlandt Street through her father's family, but because her mother was 'the darling of the old Park,' Courtlandt Street disowns her. Being an ambitious as well as a charming young person, she resolves to conquer both of her hereditary domains; and the novel tells how she did it and why she stopped. Half a dozen very dainty colored pictures by Miss Anna Whelan Betts, a series of over-elaborate page borders by Mr. W. E. Mears, and an ornate cover make a distinctively holiday setting for this pretty story.

Another attractive holiday novelette is Mr. Ralph Henry Barbour's 'An Orchard Princess' (Lippincott). This is a story of today, the action taking place in 'Maple Green,' an artists' colony somewhere near New York. The wooing of the orchard princess is exceedingly entertaining, for the princess has a mind of her own and the hero shows much ingenuity in making it up according to his wishes. The artist colony life furnishes a good background, and Bistre, the hero's bull-dog, is an interesting factor of the situation. The decorative setting is charming. Mr. James Montgomery Flagg has made four colored plates, and his chapter-headings and marginal drawings are artistic and perfectly in keeping with the story. A vignette of the princess, with a spray of apple-blossoms below it, set in a plain green background is the dainty and appropriate cover design.

Readers of 'Scribner's Magazine' for the current year have been enjoying Mr. F. Hopkinson Smith's chapters about the painter MacWhirter and his circle of friends. Every month or so they have gathered around 'The Wood Fire in No. 3,' — 'No. 3' being MacWhirter's attic studio,— to exchange greetings and stories of the mysterious or humorous or romantic adventures that they have encountered in various odd corners of the earth. These stories are now gathered into a volume, taking its title from the fire that inspired them, and illustrated in colors by Mr. Alonzo Kimball. MacWhirter and his friends are thoroughly individual, but all alike endowed with the kindly Bohemian spirit of good-comradeship that is supposed to be characteristic of the artist profession. They all know stories well worth the telling, and they tell them extremely well. While not of a distinctively Christmas flavor, the 'Wood Fire' stories are full of a holi-

day spirit of good fellowship and good cheer, and 'The Wood Fire in No. 3' (Scribner) will make an excellent Christmas gift.

'The Poet, Miss Kate, and I' is one of those little idyls of Arcadian life in country solitudes that are just now enjoying a large measure of popular favor. It is written, like many of its predecessors, in diary form, the hero and heroine taking turns in confiding their respective emotions and points of view to the reader. Miss Kate is a horse, the fast friend and constant companion of the heroine, and just as important in the story as is the confidante in eighteenth century comedy. The plot is slight, but the nature sketches, the character study, and a very piquant way of putting things, give the book a decided charm. This type of story lends itself well to a decorative edition, and the Baker & Taylor Co. issue this example in pretty holiday dress with green page borders, colored frontispiece, and an unusually artistic cover.

So small as to be valuable chiefly as a curiosity is Messrs. T. Y. Crowell & Co.'s 'Miniature Edition' of Washington Irving's selected works. The five tiny bibelots, in size 2½ by 1½ inches, are bound in limp ooze leather, clearly printed on gilt-edged India paper, and slipped into a leather case that matches the covers. We have had pocket volumes before, but this is literally a pocket edition. The volumes contain four stories from 'The Sketch Book,' seven of the 'Christmas Sketches,' four legends from 'The Alhambra,' and ten selections from 'Bracebridge Hall.' They can be read comfortably, though one's fingers tend to become all thumbs in handling anything quite so tiny.

'Womanhood in Art' (Paul Elder & Co.) is the rather unpropitious and very indeterminate title of a thin quarto volume by Mrs. Phebe Estelle Spalding. It consists, in fact, of reproductions and brief interpretations of six great artistic conceptions of ideal womanhood: the Venus de Milo, Dagonet's Eve, Mona Lisa, Beatrice Cenci, the Madonna of the Chair, and the Sistine Madonna. The reproductions, which are in tint, are excellent, and print, paper, and grey board covers are attractive. The text is intended neither for artists nor students of painting, but for the ordinary observer who is interested merely in the moral significance of the picture, caring nothing for its history or technique. Such criticism leans inevitably towards the fanciful and the sentimental, but it doubtless appeals to a certain class of readers.

'Rhymes of Little Boys' (Crowell) is the attractive title of a small volume of verse by Mr. Burges Johnson. The 'Rhymes' are bound in plaid gingham, with decorated end-papers and title page. 'Goin' Barefoot,' 'Bein' Sick,' 'Gettin' Well,' 'Buildin' Fires,' 'Cookin' Things,' 'Ketchin' Rides,' 'Pirates' Cave,' 'Nurses,' and numerous other matters of vital interest to all small boys and their friends are treated with an understanding touch and much real humor. A few verses written from the grown-up point of view are included in the collection. Mr. Johnson's 'little boy' rhymes are already well known to magazine readers. This volume is sure to win for its author a wider appreciation of his really unique work.

'A Corner in Women and Other Follies' (Moffat, Yard & Co.) is the title of an amusing collection of Mr. Tom Masson's stories, epigrams, anecdotes, and skits. All the 'follies' are clever, and there is plenty of variety in both subject and manner of treatment. One of Mr. Gibson's drawings makes a most effective cover design, and another serves as frontispiece. The rest of the illustrations and decorations are by Gilbert, Kemble, Raymond Crosby, and half a dozen more of 'Life's' favorite illustrators.

Motor fiends and motor haters can forget their quarrels and join in a hearty laugh over 'Auto Fun' (Crowell), a collection of skits and drawings from the witty pages of 'Life.' Being the cream of 'Life's' opinions upon the subject, they are all clever and to the point. Here every scorcher will find his mishaps turned to jest, and his adventures and aspirations pictured in a fashion that he cannot resent and that will none the less rejoice the hearts of his enemies and victims. 'Auto Fun,' with its novel cover design and abundance of real humor on a vital issue of the year, is sure to be a favorite with holiday buyers, who will like to take a subtle revenge upon their auto-owning friends by presenting them with this token of appreciation.

'Songs o' Cheer' is the title of a new collection of Mr. James Whitcomb Riley's verse, published by the Bobbs-Merrill Company in a volume copiously illustrated by Mr. Will Vawter. The verses include some copyrighted as early as 1883, and others published as late as 1905. There is a good deal of commonplace work in the book, but there are also bits here and there of Mr. Riley at his best. The cheerful tone of the volume and its decorative features will appeal to holiday shoppers.

'The Days and Hours of Raphael' (Grafton Press), by Mrs. Rachel A. La Fontaine, is a little manual of art study, substantially bound, copiously illustrated, and intended for the tyro in matters æsthetic. The full-page plates in half-tone, including, besides the seven 'Days' and the twelve 'Hours,' two portraits of Raphael, are of excellent quality. The accompanying notes of explanation are very elementary, presupposing little knowledge of art or mythology on the part of the reader. It is a pity, considering her effort for simplicity, that the author does not couch her ideas in less obscure and tortuously constructed sentences.

Mary Allette Ayer, who last year compiled a 'Daily Cheer Year Book,' this season edits 'The Joys of Friendship' (Lothrop, Lee & Shepard Co.), a similar collection of quoted passages. The extracts are arranged under six sub-headings, treating as many different phases of the subject. A forget-me-not heart on a white ground makes a dainty and suitable cover for this pretty gilt-book.

## Notes.

'Young Germany,' the sixth and concluding volume of George Brandes' important work on 'Main Currents in Nineteenth Century Literature,' will be published at once by the Macmillan Co.

Dr. A. J. George has edited for Messrs. Little, Brown, & Co. a volume of 'Select Poems of Robert Browning,' accompanied by a considerable body of notes, an introductory essay, and portraits.

Messrs. Luzac & Co., London, send us a pamphlet on 'China's Intercourse with Korea from the XVth Century to 1895,' by Mr. William Woodville Rockhill. There are two plates by way of illustration.

'Editorial Wild Oats,' by Mark Twain, is a volume of early journalistic experiences, real or imagined, selected from the earlier writings of our national humorist, and published by the Messrs. Harper.

Mr. E. V. Lucas has compiled a companion volume to his successful little anthology, 'The Open Road.' The new book is called 'The Friendly Town,' and deals with the pleasures of indoor and city life.

'Carnations, Picotees, and the Wild and Garden Pinks,' is a work written by several hands, and edited by Mr. E. T. Cook, now published in the 'Country Life Library,' imported by the Messrs. Scribner.

The Chicago Library Club publishes a little handbook of 'Libraries of the City of Chicago,' accompanied by an interesting historical sketch of the organization and work of the Club. The book is illustrated.

Mr. T. Fisher Unwin, London, publishes a book by Mr. A. Harold Unwin, entitled 'Future Forest Trees,' being a discussion of 'the importance of the German experiments in the introduction of North American trees.'

Mr. Theodore Watts Dunton's new novel 'Carniola' will be published during the winter in England and America by Messrs. Harpers. The story is laid partly in England, partly in Venice, and partly in Hungary.

The volume of 'Lectures on Shakespeare' by Dr. Stopford Brooke, to be published in this country by Messrs. Henry Holt & Co., will deal with ten of the principal dramas in a spirit of appreciation rather than analysis.

'The Latin Poets' is a new anthology edited by Mr. Nathan Haskell Dole, and published by the Messrs. Crowell. Seventeen poets are represented, from Plautus to Lucan, and a great variety of translators are drawn upon for the matter selected.

A new volume soon to appear in the 'Temple Classics' series will consist of a selection and translation from Indian Poetry made by Mr. Romesh Chundra Dutt, who rendered the 'Mahabharata' and 'Ramayana' into English verse for the same series.

'The Elements of Business Law,' with illustrative examples and problems, is a text-book by Mr. Ernest W. Huffcot, published by Messrs. Ginn & Co. in response to the demand created by the introduction of commercial courses into our secondary school curricula.

In 'The Life of Kate Greenaway,' by Messrs. M. H. Spielmann and G. S. Layard, which will at once be published by the Messrs. Putnam, the history of Kate Greenaway's long friendship with Ruskin is told and their correspondence printed, including some fifty of Ruskin's letters hitherto unpublished. Many of the accompanying illustrations by Kate Greenaway have also been reproduced for the first time.

Mr. Charles Dexter Allen's authoritative work on 'American Book-Plates' is published by the Macmillan Co. in a handsome new edition. The text seems to be unchanged. Numerous reproductions of rare and interesting book-plates illustrate the volume.

Mrs. Paget Toynbee's definitive edition of Horace Walpole's Letters will be completed this autumn. The last volume — the sixteenth — is almost filled by indexes to persons, places, and subjects, which will be invaluable as a key to the treasure-house.

Four new volumes of the 'Caxton' series are imported by the Messrs. Scribner. They are as follows: 'Songs and Lyrics from the Dramatists, 1533-1777', 'The Poems of Thomas Gray and William Collins', 'The Novels of Laurence Sterne', and 'The Imitation of Christ' in John Payne's translation.

'The Industrial History of the United States, for High Schools and College,' by Miss Katharine Coman, is published by the Macmillan Co. It supplements in a highly interesting way the ordinary narrative text-book, and will prove a valuable adjunct in the teaching of the subject.

It is announced that beginning with the new year the two periodicals, 'Country Life in America' and 'The Country Calendar,' will be consolidated, appearing with the imprint of Doubleday, Page & Co. This same firm is soon to issue the first number of an illustrated monthly periodical devoted to farming.

Dr. Ellis Paxson Oberholtzer has undertaken to prepare for Messrs. George W. Jacobs & Co. an exhaustive 'Literary History of Philadelphia and its Neighborhood,' in which the prominent literary figures and landmarks of Philadelphia and the adjoining counties will be thoroughly described and discussed.

A volume containing the 'Child's Garden' and 'Underwoods' has been added by Messrs. Herbert B. Turner & Co. to their pretty edition of Stevenson. A photogravure reproduction of Saint-Gaudens's medallion is included as frontispiece, and a small vignette of 'The Manse' appears on the title-page.

A volume of essays by Sir Lewis Morris will be published shortly by Messrs. Longmans, Green, & Co., under the collective title of 'The New Rambler.' This same firm has in preparation a new volume by the anonymous author of 'A Life of Sir Kenelm Digby,' to be entitled 'Pryings among Private Papers.'

A handsome moderate-priced reprint of William Morris's 'The Earthly Paradise' is sent us by Messrs. Longmans, Green, & Co. There are four volumes in the set, the first containing a fine photogravure portrait of Morris and a brief preface by Mr. J. W. Mackail. It is a distinct boon to have Morris's great poem in so beautiful and convenient an edition.

Messrs. McClure, Phillips & Co. publish a small volume of 'Bible History' by Pastor Xavier Koenig, which presents some of the results of modern historical criticism of the Old Testament. M. Koenig is associated with M. Charles Wagner in the Protestant religious movement which is now being carried on in France. The translation of this book is by Miss Mary Louise Hendee.

'The Melody of God's Love,' which is a volume of sermonizing on the twenty-third psalm by Mr. Oliver Huckel, is published as a pretty little book by the Messrs. Crowell. From the same author and publisher comes 'Lohengrin,' which is a versification of the story of Wagner's music-drama.

Volume III. of Dr. George M. Gould's 'Biographic Clinics,' published by Messrs. P. Blakiston's Son & Co., continues the author's discussion of 'the influence of visual function, pathologic and physiologic, upon the health of patients.' Symonds and Taine supply the present volume with its illustrations of Dr. Gould's thesis.

'The Complete Poetical Works of Lord Byron' form a new volume of the 'Cambridge' edition of poets, published by Messrs. Houghton, Mifflin & Co. Byron in a single volume, with modern editing, has long been a desideratum, and the need is now happily supplied. There are a full thousand pages of poems, besides the biographical sketch and the notes. The volume is edited by Mr. Paul Elmer More.

'Sea Shore Life,' by Dr. Alfred Goldsborough Mayer, an illustrated popular description of the invertebrates of the New York and adjacent coast, will be published at once by Messrs. A. S. Barnes & Co. This is the first volume of the 'New York Aquarium Nature Series,' prepared under the auspices of the New York Zoölogical Society, with an introductory note by Charles H. Townsend, Director of the New York Aquarium.

'The Broadbent Treasuries,' a series of tiny anthologies that has met with much success in England, are now offered to American readers by the Broadbent Press of Philadelphia. There are four volumes in the set,—'A Treasury of Love,' 'A Russell Lowell Treasury,' 'An Emerson Treasury,' and 'A Treasury of Love.' The editing seems to have been done with taste, the form is neat and attractive, and the volumes are issued at a remarkably low price.

This being the centennial year of the birth of William Lloyd Garrison, we commend the timeliness of a little book of brief selections from his writings, now published by Messrs. Houghton, Mifflin & Co. 'The Words of Garrison' is the title, and the book is dedicated 'to all who hate cruelty, oppression, and war, and believe in the equal rights and perfectibility of mankind.' Besides the selected passages, the volume contains a biography of Garrison, and a bibliography.

The Oliver Ditson Co. have just added to their 'Musician's Library' a volume of 'Seventy Scottish Songs,' edited by Miss Helen Hopekirk. This is a very interesting and valuable work, made so by the wide range of the selections, the careful translations of the Gaelic text, and the artistic accompaniments prepared by the editor. An essay on 'Scotch Folk Songs' serves as introduction, and the frontispiece portrait is of the editor.

A useful guide and handbook to the Italian and Spanish paintings in the Louvre, by Dr. Arthur Mahler, is published by Messrs. Doubleday, Page & Co. Since this gallery contains representations from nearly every painter of these two schools, the book may serve also as a biographical dictionary of artists. The criticism is of the old school, Vasari's pleasing tales being repeated with an apparent obliviousness of the incredulity into which they have fallen through the researches of such moderns as Berenson, Fry, and others.

The American Book Co. publishes 'Essentials in English History,' by Mr. Albert Perry Walker, and 'Essentials in American History,' by Professor Albert Bushnell Hart. These text-books belong in the series of four volumes needed to cover the secondary-school course in history as generally adopted in the better schools of the country. The volume on ancient history in this series was published two or three years ago, and the volume on mediæval and modern history will soon appear.

The publication of eight new volumes in the 'Biographical' edition of Robert Louis Stevenson brings to a conclusion a set of books that all lovers of this much-loved writer will wish to have on their shelves. The text is of course complete and authoritative, and the general form of the volumes makes them much more convenient for actual reading purposes than either of the two expensive subscription editions. The prefaces contributed by Mrs. Stevenson to several of the volumes are always interesting, and often throw a new ray of light on 'R. L. S.' and his work. Messrs. Scribners are the publishers.

The volume by Miss G. E. Mitton on 'Jane Austen and her Times,' to be published shortly by the Messrs. Putnam, will endeavor to depict the writer among the scenes wherein she moved, to sketch the men and women to whom she was accustomed, the habits and manners of her class, and the England with which she was familiar. Some interesting reproductions from contemporary engravings and paintings will illustrate the book. In connection with Miss Mitton's work may be mentioned the forthcoming account of 'Jane Austen's Sailor Brothers' by Mr. J. H. Hubback, and the new and cheaper edition of Miss Constance Hill's 'Jane Austen, her Homes and her Friends,' both of which will be published soon by the John Lane Co.

'Facts and Fancies for the Curious from the Harvest-Fields of Literature,' compiled by Dr. Charles C. Bombaugh, is a recent publication of the J. B. Lippincott Co. It is a substitute for a similar work made by the same compiler about thirty years ago, the plates of which were destroyed in the Lippincott fire of 1899. It is impossible to describe such a work as this except in some such terms as the editor's 'a melange of excerpta.' It contains a great deal of curious information, which would also be useful if one only knew where to find it. But the total amount of curious information is so vastly greater than the amount compressible within a single volume that a book of this type is more useful for random reading than for reference purposes.

The wonderful possibilities of the Oxford India paper are given new illustration in two books recently published by Mr. Henry Frowde for the Clarendon Press. The first of these is a single-volume reprint of the 'Oxford' edition of Boswell's Johnson, originally issued a year ago in two volumes. The text is based on Malone's edition of 1799, and there is no new editorial matter. We are so accustomed to Boswell in three or four stout volumes that it is difficult to reconcile him with this single trim little duodecimo. Even more remarkable is the new 'Oxford' edition of Shakespeare, in which the complete works are presented in a clearly-printed volume no larger than an ordinary novel. A preface, index to characters, and glossary are contributed by Mr. W. J. Craig. All the details of printing and binding are in perfect taste, and the edition seems to us the ideal single-volume Shakespeare.

## The Season's Books for the Young.

The following is a list of all new children's books published during the present season and received at the office of The Dial up to the time of going to press. The titles are classified in a general way, and brief descriptions of the character and contents of the books are given. It is hoped that this list may commend itself to Holiday book purchasers as a convenient and trustworthy guide to the juvenile books of 1905.

### Stories for Boys Especially.

**Pinkey Perkins: Just a Boy.** By Captain Harold Hammond, U. S. A. Illus., 12mo, pp. 327. Century Co. $1.50.
Pinkey Perkins is a genuine American boy, full of fun and mischief, but thoroughly honest and manly. He manages to get lots of excitement in the little village where he lives.

**Ben Pepper.** By Margaret Sidney. Illus., 12mo, pp. 474. Lothrop, Lee & Shepard Co. $1.50.
Perhaps no other series of children's stories has had the same popularity as the famous "Pepper Books," of which this is the tenth volume. Ben will be remembered as the "quiet, steady as a rock" member of the Pepper family.

**Lonely O'Malley.** By Arthur Stringer. Illus., 12mo, pp. 383. Houghton, Mifflin & Co. $1.50.
The exploits of a small boy, the darling of his mother and the terror of the town, are here related. It is a book of much the same general character as Mark Twain's "Tom Sawyer" and Aldrich's "Story of a Bad Boy."

**Shipwrecked in Greenland.** By Arthur R. Thompson. Illus., 12mo, pp. 310. Little, Brown & Co. $1.50.
A party of boys, with a sea captain and an older young man, find a drifting steamer not far from St. John, and set out to rescue the stranded passengers and crew. Their adventures on the Greenland and Labrador Coast are portrayed.

**Four in Camp.** By Ralph Henry Barbour. Illus. in color, 8vo, pp. 249. D. Appleton & Co. $1.50.
An account of the summer adventures of four boys on a camping party in the New Hampshire woods. A half-dozen illustrations are supplied by C. M. Relyea.

**Tales of the Fish Patrol.** By Jack London. Illus., 12mo, gilt top, pp. 243. Macmillan Co. $1.50.
Seven stories of exciting adventure, depicting the experiences of the men who enforce the fish laws in San Francisco Bay. An illustration to each story is supplied by George Varian.

**The Outcast Warrior: A Tale of the Red Frontier.** By Kirk Munroe. Illus., 8vo, pp. 279. D. Appleton & Co. $1.50 net.
The story of a New England physician who leaves his home for the western wilderness, casts in his fortunes with a tribe of Indians, and finally becomes their chief.

**In Search of the Castaways.** By Jules Verne. New edition; illus., 8vo, pp. 620. J. B. Lippincott Co. $1.50.
A new edition of one of the best of Jules Verne's engrossing stories for boys, first published in this country in 1873. The old wood-cut illustrations of the original edition are here reproduced.

**Fifty-two Stories for Boys.** Edited by Alfred H. Miles. Illus., 8vo, pp. 460. D. Appleton & Co. $1.50.
Short stories on all sorts of subjects, written by G. A. Henty, G. Manville Fenn, and other English authors.

**In the Line.** By A. T. Dudley. Illus., 12mo, pp. 309. Lothrop, Lee & Shepard Co. $1.25.
A story of school life and athletics, telling how a young student won his position at guard on the football team. This forms the third volume in Mr. Dudley's popular "Phillips Exeter Series."

**The Winning Run; or, The Baseball Boys of Lakeport.** By Captain Ralph Bonehill. Illus., 12mo, pp. 315. A. S. Barnes & Co. $1.25.
The sport and rivalry of American boys and the thrilling excitement of the national game are the special features of this excellent story of out-door life and healthy sport.

**The Gregory Guards.** By Emma Lee Benedict. Illus., 12mo, pp. 302. Lothrop, Lee & Shepard Co. $1.25.
The "Gregory guards" are six boys invited by a rich young man to spend the summer at his home on an island near New York. These boys, representing all sorts and conditions, help to develop one another in an unconscious but no less effective way.

**Plucky Jo.** By Edward S. Ellis. Illus., 12mo, pp. 329. Dana Estes & Co. $1.25.
Jo Hepburn is a manly, natural, athletic young fellow who makes his own way through college. He wins the baseball championship for his college, fights a plucky battle with two burglars, and has numerous other interesting experiences.

**Fishing across the Continent.** By W. N. Hull, A. M. Illus. in color, etc., 12mo, pp. 245. A. Flanagan Co. $1.
True stories of the fishing experiences in many waters of a veteran angler.

**The Boy Captive in Canada.** By Mary P. Wells Smith. Illus., 12mo, pp. 352. Little, Brown & Co. $1.25.
A narrative of the adventures and experiences of little Stephen William during his wanderings as a captive with the Indians in northern Vermont, and during a Canadian winter spent with his captors.

**Dave Porter at Oak Hall; or, The Schooldays of an American Boy.** By Edward Stratemeyer. Illus., 12mo, pp. 312. Lothrop, Lee & Shepard Co. $1.25.
How, as a green country boy, Dave Porter went to Oak Hall, how he was hazed, and how he had to fight his way through until he was voted a jolly good fellow, and was given a place on the school baseball team and helped to win a great game, is here described.

**Tommy Joyce and Tommy Joy.** By Harriet A. Cheever. Illus., 12mo, pp. 309. Dana Estes & Co. $1.25.
Tommy Joyce is a spoiled child of wealthy parents, who runs away from home. He makes the acquaintance of Tommy Joy, a plucky little orphan, and the two become firm friends. They make a trip to sea, and have other adventures.

**Duck Lake.** By E. Ryerson Young, Jr. Illus., 12mo, pp. 191. Eaton & Mains. $1.
A story of life in the open air and among wild animals.

**Deerfoot in the Forest.** By Edward S. Ellis. Illus. in color, etc., 12mo, pp. 366. John C. Winston Co. $1.
The first volume in the "New Deerfoot Series," describing the adventures of two boys and a wonderful Indian scout and hunter.

**Deerfoot on the Prairies.** By Edward S. Ellis. Illus., 12mo, pp. 366. John C. Winston Co. $1.
A continuation of the "New Deerfoot Series," detailing the further adventures of that remarkable Indian and his boy companions.

**Deerfoot in the Mountains.** By Edward S. Ellis. Illus. in color, etc., 12mo, pp. 363. John C. Winston Co. $1.
This last volume of the "New Deerfoot Series" follows the adventures of the Indian guide and his boy friends from the Pacific to their home in Ohio.

**Beaufort Chums.** By Edwin L. Sabin. Illus., 12mo, pp. 281. T. Y. Crowell & Co. 75 cts.
Life in a small town on the Mississippi River is here described. The four boy heroes hunt, fish, camp, swim, skate, and get mixed up in some harmless scrapes.

**The Old Monday Farm.** By Louisa R. Baker. Illus., 12mo, pp. 133. Dana Estes & Co. 50 cts.
The fun and good times, as well as the troubles and perplexities, experienced by a boy in running a farm of 210 acres, are here described.

### Stories for Girls Especially.

**A Little Princess: Being the Whole Story of Sara Crewe, Now Told for the First Time.** By Frances Hodgson Burnett; illus. in color by Ethel Franklin Betts. Large 8vo, gilt top, pp. 266. Charles Scribner's Sons. $2.
The success of Mrs. Burnett's play, "A Little Princess," has encouraged the author to retell the story of little Sara Crewe, using much new material. The 12 pictures in color are a beautiful feature.

**Sidney: Her Summer on the St. Lawrence.** By Anna Chapin Ray. Illus., 12mo, pp. 332. Little, Brown & Co. $1.50.
Sidney Stayres, her cousins, and their friends, not only have a delightful summer on the romantic St. Lawrence river, but manage to do some good in a quiet way, also.

**Amy in Acadia.** By Helen Leah Read. Illus., 12mo, pp. 344. Little, Brown & Co. $1.50.
Amy and her friends have many interesting experiences in the romantic region of Canada known as Acadia, a country of beautiful scenery and famous historical associations.

**A Daughter of the Rich and Her Friends the Blossoms of Mount Hunger.** By M. E. Waller. New edition; illus., 12mo, pp. 349. Little, Brown & Co. $1.50.
Stories for girls of backwoods New England life, by the author of "The Wood-Carver of 'Lympus."

**Wilful Cousin Kate.** By L. T. Meade. Illus., 12mo, pp. 392. J. B. Lippincott Co. $1.50.
"Wilful Cousin Kate" is an English girl who idolizes her mother, but to all others is unloving, quick-tempered, and uncontrollable. The account of her chastening and regeneration makes up the story.

**Fifty-two Stories for Girls.** Edited by Alfred H. Miles. Illus., 8vo, pp. 458. D. Appleton & Co. $1.50.
A collection of short stories, one for each week in the year, by various English writers for the young.

**Little Miss Cricket.** By Gabrielle E. Jackson. Illus. in color, etc., 12mo, pp. 249. D. Appleton & Co. $1.25.
The heroine is a little girl who, becoming separated from her mother in a storm at sea, is adopted by a hard-hearted maiden aunt. How she made the most of a difficult situation, until her final happiness, is described.

**The Brass-Bound Box.** By Evelyn Raymond. Illus., 12mo, pp. 325. Dana Estes & Co. $1.25.
The efforts of a boy and girl to unravel the mystery of a secret chamber in the old country house in which they live form the basis of this story.

**Little Miss Sunshine.** By Gabrielle E. Jackson. New edition; illus. in color, 12mo, pp. 418. D. Appleton & Co. $1.50.
The story of a little girl, by a popular and prolific writer of books for the young.

**Kristy's Surprise Party.** By Olive Thorne Miller. Illus. in color, 12mo, pp. 251. Houghton, Mifflin & Co. $1.25.
Sixteen stories of child life, by a well-known writer. There are four charming full-page pictures in color by Ethel N. Farnsworth, decorative end-leaves, and a pretty cover design.

**Patty in the City.** By Carolyn Wells. Illus., 12mo, pp. 274. Dodd, Mead & Co. $1.25.
The friends of "Patty at Home" will enjoy meeting her again in her city home. The influence of her cheerful spirit extends among her school friends and brings about many happy times.

**Helen Grant at Aldred House.** By Amanda M. Douglas. Illus., 12mo, pp. 339. Lothrop, Lee & Shepard Co. $1.25.
The popular heroine of the "Helen Grant Series," of which this is the third volume, here returns to her much-loved school at Aldred House, and completes her preparation for college. The illustrations are by Amy Brooks.

**Josie Bean: Flat Street.** By Harriet A. Cheever. Illus., 12mo, pp. 238. Dana Estes & Co. $1.25.
The story of a brave young girl who rose, by her own exertions, from poverty and obscure surroundings, to successful work as an artist, and to opportunities for travel and friendships.

**When Grandma Was Fourteen.** By Marion Harland. Illus., 12mo, pp. 399. Lothrop, Lee & Shepard Co. $1.25.
The story of a little Virginia maid in the days before the Civil War. Through the eyes of fourteen-year-old Molly Burwell the reader sees much that is quaint, amusing and pathetic in Richmond as it was before the war.

**Mary 'n' Mary.** By Edith Francis Foster. Illus., 12mo, pp. 209. Dana Estes & Co. $1.25.
The two Marys in the story—one born of rich parents, and the other of poor—are both healthy, natural, fun-loving little girls who meet with the usual number of mishaps and adventures, and are safely delivered out of them all.

**My Little Lady-in-Waiting.** By Louise E. Catlin. Illus., 12mo, pp. 283. Lothrop, Lee & Shepard Co. $1.25.
The account of how a waif of the New York tenement district rose to become a "little lady-in-waiting" to a noble German lady.

**Lady Dear: The Little Mistress of a Castle in Spain.** By Millicent E. Mann. Illus., 8vo, pp. 222. A. C. McClurg & Co. $1. net.
"Lady Dear" is the pet name of a little Spanish maid called Juanita, who lived in the days of Queen Isabella, and whose father follows Columbus to America.

**Cordelia's Pathway Out.** By Edna F. Foster. Illus., 12mo, pp. 285. Lothrop, Lee & Shepard Co. $1.
Cordelia is a shy little country-bred child, who early in the story leaves her home village for the larger field and advantages of the city. Hortense, the heroine of a previous story by Miss Foster, reappears in this.

**Dolly's Double: The Story of Dolly and Isabella.** By Ethel Wood. Illus., 8vo, pp. 207. Lothrop, Lee & Shepard Co. $1.
Dolly and her friend Isabella bear such striking resemblance to one another that they can hardly be told apart. They live together, and later, by the clearing up of a mystery, it appears that they are really sisters.

**Dorothy Dainty at the Shore.** By Amy Brooks. Illus., 12mo, pp. 217. Lothrop, Lee & Shepard Co. $1.
This fourth volume of the "Dorothy Dainty Series" tells of the experiences of Dorothy and Nancy and their friends at a summer house near the sea. The illustrations are by the author.

**An Only Child.** By Eliza Orne White. Illus., 12mo, pp. 167. Houghton, Mifflin & Co. $1.
An appealing story of the joys and sorrows of a little girl and her kitten, and of the provincial life in a country town. There are four full-page illustrations by Katherine Pyle.

**How Barbara Kept Her Promise.** By Nina Rhoades. Illus., 12mo, pp. 245. Lothrop, Lee & Shepard Co. $1.
Though Barbara is only twelve years old, she fulfills the promise to her father that she would take care of her younger sister, both children being orphans. Some of the characters in Miss Rhoades's previous books reappear here.

**Randy's Luck.** By Amy Brooks. Illus., 12mo, pp. 258. Lothrop, Lee & Shepard Co. $1.
Randy and her friends are well known through the five previous "Randy Books." Their experiences in the little country village where they live are continued here. The illustrations are by the author.

**The Colburn Prize.** By Gabrielle E. Jackson. New edition; illus. in color, 12mo, pp. 120. D. Appleton & Co. $1.
This little story of schoolgirl life, and the competition for a coveted school prize, was first published five years ago.

**Mr. Penwiper's Fairy Godmother.** By Amy Woods. Illus., 12mo, pp. 98. Dana Estes & Co. 50 cts.
The little heroine is an impetuous, mischievous, but very lovable little girl, who through her great love brings about some interesting events.

## Stories for Boys and Girls Both.

**Jack and Jill: A Village Story.** By Louisa M. Alcott. New edition; illus., 8vo, gilt top, pp. 334. Little, Brown & Co. $2.
A handsome new edition of a famous story by a famous writer, with eight full-page pictures by Harriet Roosevelt Richards, a cousin of the President. The quiet life of a family in a New England village is the theme of the story.

**Under the Lilacs.** By Louisa M. Alcott. New edition; illus., 8vo, gilt top, uncut, pp. 302. Little, Brown & Co. $2.
The special feature of this new edition of one of Miss Alcott's best stories is the series of eight full-page plates from drawings by Alice Barber Stephens. The story is that of a boy and his trained poodle.

**The Widow O'Callaghan's Boys.** By Guilelma Zollinger. New edition, from new plates; illus. in color by Florence Scovill Shinn. 8vo, uncut, pp. 317. A. C. McClurg & Co. $1.50.
This entertaining story of a wholesome Irish family has proved so widely popular that it has now been given this handsome holiday form. The eleven pictures in color are by the artist who illustrated "Mrs. Wiggs of the Cabbage Patch."

**An Island in the Air: A Story of Singular Adventures in the Mesa Country.** By Ernest Ingersoll. Illus. in color, etc., 12mo, gilt top, pp. 303. Macmillan Co. $1.50.
An account of the adventures of a party of youngsters (both boys and girls) in the Navajo country of the far West fifty years ago,—the time of Indians, soldiers, emigrant trains, and wild animals of all sorts.

**Some Adventures of Jack and Jill.** By Barbara Yechton. Illus., 12mo, pp. 316. Dodd, Mead & Co. $1.50.
Jack and Jill are two little English children who live on an island with the other members of their family. They form a club and have lots of good times.

**Frances and the Irrepressibles at Buena Vista Farm.** By Frances Trego Montgomery. Illus., large 8vo, pp. 257. Saalfield Publishing Co. $1.50.
An account of the experiences of a party of boys and girls during a summer vacation on an ideal Wisconsin farm. The numerous illustrations are from photographs.

**The Queen's Page.** By Cornelia Baker. Illus., 12mo, pp. 319. Bobbs-Merrill Co. $1.25.
A tale of happy children in the long ago. It concerns the twin descendants of a noble family of Navarre, and tells of their coming to the court of Francis I. and of all the famous folk they saw there, and all the fine things they did.

**The Family on Wheels.** Adapted from the French by J. MacDonald Oxley. Illus., 12mo, pp. 219. T. Y. Crowell & Co. 75 cts.
The scene is laid in France. The family of children have been left orphans and they earn their living in a unique way—by continuing the mountebank business of their father.

**The Children of Bedford Court.** By Grace Le Baron. Illus., 16mo, pp. 144. Lothrop, Lee & Shepard Co. 75 cts.
This third volume of the "Janet Series" has for its hero a boy whose ambition, finally realized, is to become a soldier. The illustrations are by Amy Brooks.

**The Story of the Big Front Door.** By Mary F. Leonard. Illus., 12mo, pp. 258. T. Y. Crowell & Co. 75 cts.
The book takes its title from the entrance to an old-fashioned house where live a wide-awake family of boys and girls with their aunt.

## Stories of History and Biography.

**Heroes of Iceland:** Adapted from Dasent's Translation of "The Story of Burnt Njal," the Great Icelandic Saga. Edited by Allen French. Illus., 12mo, pp. 297. Little, Brown & Co. $1.50.
Iceland in the tenth century is the scene of this story. The old heathen life, the coming of Christianity, the mighty struggles of the heroes,—all this is vividly pictured.

**The Red Chief: A Story of the Massacre of Cherry Valley.** By Everett T. Tomlinson. Illus., 12mo, pp. 381. Houghton, Mifflin & Co. $1.50.
In this story the author has endeavored to relate some of the experiences of the people that dwelt upon the frontier in the trying times of the American Revolution. Every incident made use of in the story has a true basis.

**With Spurs of Gold: Heroes of Chivalry and Their Deeds.** By Frances Nimmo Greene and Dolly Williams Kirk. Illus., 12mo, pp. 291. Little, Brown & Co. $1.50.
A book of stories of famous knights, including the tales of Roland and Oliver, the Cid, Godfrey de Bouillon, Richard Coeur de Lion, the Chevalier Bayard, and Sir Philip Sidney.

**The Adventures of Harry Rochester: A Tale of the Days of Marlborough and Eugene.** By Herbert Strang. Illus., 8vo, pp. 418. G. P. Putnam's Sons. $1.50.
An account of one of the most brilliant victories ever gained by British arms, and an entertaining picture of life and manners two hundred years ago. There are eight spirited drawings by William Rainey, R. I.

**Men of Old Greece.** By Jennie Hall. Illus., 12mo, pp. 263. Little, Brown & Co. $1.50.
Four important and interesting chapters in the history and biography of old Greece are here retold for young readers.

**The Crown of Pine.** By Rev. A. J. Church. Illus. in color, 12mo, pp. 309. Charles Scribner's Sons. $1.50.
The great Greek festivals form the background of this historical tale, by a writer who has made a special study of the field and period dealt with.

**French Pathfinders in North America.** By William Henry Johnson. Illus., 8vo, pp. 347. Little, Brown & Co. $1.50.
A graphic account of the adventures and discoveries of Cartier, Champlain, Marquette, La Salle, and other great French explorers. Seven reproductions of old portraits and prints illustrate the volume.

**The Boy Pathfinder:** A Story of the Oregon Trail. By William C. Sprague. Illus., 8vo, pp. 316. Lothrop, Lee & Shepard Co. $1.50.
A romantic story of the Lewis and Clark Expedition to the Pacific Coast one hundred years ago. The hero is an actual character, George Shannon, who was the only member of the famous expedition not of mature age.

**The Young McKinley;** or, School-days in Ohio: A Tale of Old Times on the Western Reserve. By Hezekiah Butterworth. Illus., 8vo, pp. 307. D. Appleton & Co. $1.50.
Around the story of William McKinley's boyhood, the author has woven an account of the struggles of the early settlers in the great Western Reserve of Ohio.

**The Boy Lincoln.** By W. O. Stoddard. Illus., 8vo, pp. 248. D. Appleton & Co. $1.50.
This account of Lincoln's boyhood is written by one who was a personal friend of the great President. Though the book is written in story form, no imaginary characters or occurrences are introduced.

**Milton Blairlee and the Green Mountain Boys:** A Story of the New Hampshire Grants. By Willard Goss Davenport. Illus. 12mo, gilt top, uncut, pp. 304. Grafton Press. $1.50.
The hero is a lad who, in searching for his parents from whom he had become separated in a fight with Indians, becomes acquainted with Ethan Allen and joins his famous patriot band.

**For the Mikado;** or, A Japanese Middy in Action. By Kirk Munroe. Illus., 12mo, pp. 270. Harper & Brothers. $1.25.
The hero is a Japanese graduate of Annapolis. At the outbreak of the Russo-Japanese war he enters the navy of his own country, and with his American chum sees much exciting service.

**The Fort in the Wilderness;** or, The Soldier Boys of the Indian Trails. By Edward Stratemeyer. Illus., 12mo, pp. 306. Lothrop, Lee & Shepard Co. $1.25.
This fifth volume of the "Colonial Series" introduces the same characters that appeared in the earlier books. The time is that of Pontiac's conspiracy, and the action takes place mainly at Detroit and around the Great Lakes.

**American Heroes and Heroines.** By Pauline Carrington Bouve. Illus., 12mo, pp. 299. Lothrop, Lee & Shepard Co. $1.25.
Some twenty interesting sketches of famous men and women in American history, among them Father Marquette, Anne Hutchinson, Israel Putnam, Molly Pitcher, Paul Jones, Dolly Madison, Daniel Boone, etc., and of a number of others well worthy of note, though not so well known.

**Famous Battles of the Nineteenth Century.** Described by famous writers; edited by Charles Welsh. Vol. IV., 1875-1900. Illus., 12mo, pp. 414. A. Wessels Co. $1.25.
Sixteen great battles are described in this book, among them being Rorke's Drift, Khartoum, Manila, and Magersfontein. The writers include Archibald Forbes, Major Arthur Griffis, Max Pemberton, and others.

**Dan Monroe:** A Story of Bunker Hill. By W. O. Stoddard. Illus., 12mo, pp. 329. Lothrop, Lee & Shepard Co. $1.25.
Mr. Stoddard found in trustworthy records that the drummer-boy of the Lexington Militia was named Dan Monroe, while his companion, the fifer, also his closest friend, was named Nat Harrington. With these genuine historical characters as heroes, the author has constructed an excellent story.

**The Scarlet Patch:** The Story of a Patriot Boy in the Mohawk Valley. By Mary E. Q. Brush. Illus., 12mo, pp. 306. Lothrop, Lee & Shepard Co. $1.25.
The "Scarlet Patch" was the badge of a Tory organization, and a loyal patriot boy, Donald Bastien, is dismayed at learning that his uncle, with whom he is a "bound boy," is secretly connected with this treacherous band.

**Boys Who Became Famous Men.** By Harriet Pearl Skinner. Illus., 12mo, pp. 221. Little, Brown & Co. $1.25.
These stories of incidents in the childhood of eight famous poets, artists, and musicians, are told in the form of fiction, though based on actual fact.

**The Minute Boys of the Mohawk Valley.** By James Otis. Illus., 12mo, pp. 365. Dana Estes & Co. $1.25.
An historical story, founded closely on fact. The scene is laid in the Mohawk Valley in 1877, when Joseph Brant, chief of the Mohawk tribe, entered New York from Canada with a large force of Indians. The principal characters are two sturdy boys.

## Books about Nature and Out-Door Life.

**Natural History for Young People.** By Rev. Theodore Wood, F. E. S. Illus. in colors, etc., 8vo, gilt edges, pp. 483. E. P. Dutton & Co. $2.50.
A readable and interesting account, by an authoritative writer, of the various members of the animal kingdom. Illustrated with 12 colored plates and over 300 black-and-white pictures.

**Forest-Land.** By Robert W. Chambers; illus. in color by Emily Benson Knipe. Large 8vo, pp. 118. D. Appleton & Co. $1.50 net.
In the form of fiction the author imparts a great deal of useful information about the wild life of the woods. The full-page pictures in color are a charming feature.

**The Romance of Insect Life.** By Edmund Selous. Illus., 12mo, pp. 352. J. B. Lippincott Co. $1.50 net.
Two dozen chapters descriptive of the strange and curious in the insect world, by a prominent English naturalist. The illustrations are the work of Lancelot Speed and Carton Moore Park.

**The Schoolhouse in the Woods.** By A. G. Plympton. Illus., 12mo, p. 272. Little, Brown & Co. $1.50.
In the guise of a story, the author inculcates in her young readers a love for animals, birds, and other woodland life.

**Wilderness Babies.** By Julia Augusta Schwartz. Illus., 12mo, pp. 234. Little, Brown & Co. $1.50.
Starting with the time when the earth was new, the author tells how the living things came, and then gives stories of the babyhood of sixteen familiar mammals.

**Jim Crow Tales.** By Burton Stoner. Illus., large 8vo, pp. 149. Snalfield Publishing Co. $1.50.
Fifteen imaginary stories of the doings of the forest animals, supposed to be told by a pet crow to its master.

**Adventures in Pondland.** By Frank Stevens. Illus., 12mo, pp. 244. A. C. McClurg & Co. $1.25.
A bright and readable description of the insect, animal, and other life of ponds and pools.

**The Adventures of Tommy Postoffice.** By Gabrielle E. Jackson. Illus., 12mo, pp. 137. A. C. McClurg & Co. $1. net.
The true story of a cat, told by a well-known writer of children's books.

**The Reform of Shaun.** By Allen French. Illus., 12mo, pp. 158. Little, Brown & Co. $1.
Two sympathetic dog stories, "The Reform of Shaun" and "Mystic and his Master." In the second story the dog Shaun is a minor character and the human interest is greater.

**Big Jack,** and Other True Stories of Horses. By Gabrielle E. Jackson. With frontispiece, 12mo, pp. 181. D. Appleton & Co. $1.
Seven stories, each with a horse as its hero, originally published in "St. Nicholas" and other periodicals.

**Little Comrade:** The Story of a Cat, and Other Animal Stories. By Gabrielle E. Jackson. New edition; with frontispiece, 12mo, pp. 192. D. Appleton & Co. $1.
Four stories of cats and dogs, originally published in various American periodicals.

## Fairy Tales and Legends.

**In Fairyland:** Tales Told Again. By Louey Chisholm; pictures in color by Katharine Cameron. Large 8vo, gilt edges, pp. 211. G. P. Putnam's Sons. $3. net.
Twenty-five of the fairy tales best known to all children are here re-told in a way that gives them new interest. The outward form of the book is unusually handsome; there are thirty full-page pictures in color by Katharine Cameron, colored end-leaves, and a cover design in gilt and colors.

**The Oak Tree Fairy Book.** Edited by Clifton Johnson. Illus., 8vo, gilt top, pp. 365. Little, Brown & Co. $1.75.
The old favorites in the way of fairy stories are here retold with the omission of some things in the originals that children are better off without. There are 11 full-page pictures and 75 smaller illustrations.

**The Red Romance Book.** Edited by Andrew Lang; illus. in color, etc., by H. J. Ford. 12mo, gilt edges, pp. 366. Longmans, Green & Co. $1.60 net.
This, Mr. Lang's nineteenth annual holiday volume, is made up of some 30 famous legendary tales of all countries, retold in simple language. Mr. H. J. Ford's numerous pictures, including 8 in color, are as usual of striking artistic quality.

**Fairy Tales of the Brothers Grimm.** Newly trans. by Mrs. Edgar Lucas; illus. in color, etc., by Arthur Rackham. 12mo, pp. 464. J. B. Lippincott Co. $1.50.
A most attractive setting of an old favorite is here offered. Mr. Rackham's colored frontispiece and numerous pen-and-ink drawings are both artistic and in thorough keeping with the stories.

**The True Story of Humpty Dumpty.** By Anna Alice Chapin; illus. in color by Ethel Franklin Betts. 4to, pp. 206. Dodd, Mead & Co. $1.40 net.
An account of the experiences of three little children in Make-Believe Land. The outward form of the book, with its colored cover, end leaves, and beautiful illustrations, is unusually attractive.

**The Face in the Pool:** A Faerie Tale. Pictures and text by J. Allen St. John. 4to, pp. 156. A. C. McClurg & Co. $1.50 net.

An old-fashioned fairy story, with a princess, a knight, a wicked fairy, and other familiar figures. The illustrations in color are excellent.

**The Wizards of Ryetown.** By A. Constance Smedley and L. A. Talbot. Illus., 12mo, pp. 273. Henry Holt & Co. $1.50.

A fairy tale whose plot is a clever variation of the good old story with its little girl in fairyland, its witch, its handsome prince, and its happy ending. A few good nonsense verses appear in the book.

**Doubledarling and the Dream Spinner.** By Candace Wheeler. Illus., 12mo, pp. 167. Fox, Duffield & Co. $1.50.

Ten stories about a little girl named Doubledarling and the things she dreams of while asleep. The pictures in color by Dora Wheeler Keith are charmingly done.

**Queen Zixi of Ix;** or, The Story of the Magic Cloak. By L. Frank Baum. Illus. in color, etc., large 8vo, pp. 303. Century Co. $1.50.

An old-fashioned fairy story, by the author of "The Wizard of Oz." There are 16 full-page pictures in color, and 75 other illustrations.

**Fifty and One Tales of Modern Fairyland.** By F. Strange Kolle, M. D. Illus., 12mo, pp. 270. Grafton Press. $1.50.

A bundle of entirely new fairy tales, with some of the objectionable elements of the old stories left out. A half-dozen illustrations are contributed by Flora Sheffield.

**The Moon Princess:** A Fairy Tale. By Edith Ogden Harrison; illus. in color, etc., by Lucy Fitch Perkins. 4to, pp. 162. A. C. McClurg & Co. $1.25 net.

This is a fairy tale of the old-fashioned sort, simply but prettily told. The full-page pictures in color are unusually clever.

**The Golden Heart,** and Other Fairy Stories. By Violet Jacob. 8vo, pp. 171. Doubleday, Page & Co. $1.25 net.

A collection of eight charmingly-written fairy tales, by a well-known English novelist. There are two illustrations for each story, drawn in pen-and-ink by May Sandheim.

**The Village of Hide and Seek.** By Bingham Thoburn Wilson. Illus. in color, 8vo, pp. 190. Consolidated Retail Booksellers. $1.25.

The Village of Hide and Seek is the mountain home of all the dolls. It is ruled over by the sister of Santa Claus, who is also the Queen of the Dolls.

**The Golden Goose.** By Eva March Tappan. Illus., 12mo, pp. 250. Houghton, Mifflin & Co. $1.

Six fairy tales from ancient Scandinavian sources, told in simple, direct language suitable for little children.

**Myths Every Child Should Know.** Edited by Hamilton Wright Mabie. Illus., 12mo, pp. 351. Doubleday, Page & Co. 90 cts. net.

A selection, from Hawthorne and other standard writers, of 16 classic myths of all times and all countries for young readers.

**The Ugly Duckling.** By Hans Christian Andersen; illus. in color by M. H. Squire. 4to, pp. 24. Moffat, Yard & Co. 75 cts. net.

The recent centenary of Hans Christian Andersen's birth makes appropriate this new edition of his best-known story. There are four full-page pictures in color, besides some black-and-white drawings in the text.

**Popular Stories.** Collected by the Brothers Grimm. Illus. by Cruikshank, 12mo, pp. 403, Oxford University Press. 75 cts.

A carefully-printed reprint of the first English edition of the Grimm Fairy Tales, with reproductions of all the original illustrations by George Cruikshank.

## Pictures, Stories, and Verses for the Little Ones.

**Verses for Jock and Joan.** By Helen Hay; pictures in color by Charlotte Harding. Large 4to, pp. 32. Fox, Duffield & Co. $1.50.

Little poems having to do with the every-day affairs of child life. Six handsome full-page pictures in color, by a well-known artist of child life, accompanying the verses, and there is a large colored picture on the cover.

**The Yellow Cat and her Friends.** By Grace Van Renssalaer Dwight. Illus. in color by Edith Dimock. Large 8vo, pp. 88. D. Appleton & Co. $1.50 net.

Nine little stories for little readers, printed in large type, and illustrated with numerous pictures in color and black-and-white.

**Little Mother and Georgie.** By Gertrude Smith. Illus. in color, large 8vo, pp. 151. Harper & Brothers. $1.30 net.

An account of the good times grandpa and little Florence had playing together. Grandpa pretended that he was a little boy named Georgie, and Florence played that she was his mother.

**More Adventures of the Happy Heart Family.** By Virginia Gerson. Illus. in colors, 4to, pp. 48. Fox, Duffield & Co. $1.

The Happy Heart Family was introduced in a book published last year, and took a secure hold on the affections of the young folks. In this new book, these funny little people continue their fun and frolics.

**The Woozlebeasts.** Pictures and rhymes by J. P. Benson. Oblong 8vo, pp. 135. Moffat, Yard & Co. $1.25 net.

Sixty-three drawings, printed in black and white on tint, illustrating new and astonishing forms of animal life. There is a humorous verse for each picture. This matter was originally published in the New York Herald.

**Chatterbox for 1905.** Edited by J. Erskine Clarke, M. A. Illus. in color, etc., 4to, pp. 412. Dana Estes & Co. $1.25.

The latest annual volume of a sterling old miscellany of stories, poems, and pictures. There are over 200 illustrations, including 6 full-page colored plates.

**Wee Winkles and Wide Awake.** By Gabrielle E. Jackson. Illus., 8vo, pp. 153. Harper & Brothers. $1.25.

The heroine and hero of this story are lively and merry little people, and they have various interesting experiences. The book is intended especially for children just learning to read for themselves.

**The Star Jewels,** and Other Wonders. By Abbie Farwell Brown. Illus., 12mo, pp. 134. Houghton, Mifflin & Co. $1.

A collection of five fairy tales, half a dozen poems, and several pictures by Ethel C. Brown.

**Football Grandma:** An Auto-baby-ography, as Told by Tony. Edited by Carolyn S. Channing Cabot; introduction by Thomas Wentworth Higginson. Illus., large 8vo, pp. 200. Small, Maynard & Co. $1. net.

An account of the various experiences of a small youngster, written and illustrated by himself.

**Teddy Sunbeam:** Little Fables for Little Housekeepers. By Charlotte Grace Sperry. Illus., large 8vo, pp. 50. Paul Elder & Co. $1. net.

Nineteen little stories, printed in large type and quaintly illustrated, in which familiar household objects are pleasantly personified.

**Christmas with Santa Claus.** By Frances Trego Montgomery. Illus. in color, 8vo, pp. 154. Saalfield Publishing Co. $1.

The story of the visit of a little boy and girl to Santa Claus just a short time before Christmas. The 16 colored illustrations are by Ruth Hallock.

**Laura in the Mountains:** A Sequel to "Laura's Holiday." By Henrietta R. Eliot. Illus., 16mo, pp. 135. Lothrop, Lee & Shepard Co. 50 cts.

Laura, who is in her eighth year, with her brothers and sisters have a most enjoyable vacation in the mountains of Oregon.

**The Story of Jesus.** Told for little children, and illus. in color, by Anne Batchelor. 24mo, pp. 100. Jennings & Graham. 50 cts.

More than 30 of the best-known Bible stories are here retold in simple words for youngest readers, and illustrated with the same number of drawings in color.

## Good Books of All Sorts.

**The Story of the Champions of the Round Table.** Written and illus. by Howard Pyle. Large 8vo, pp. 329. Charles Scribner's Sons. $2.50 net.

Mr. Pyle's "Story of King Arthur and his Knights," published two years ago, proved so popular that he has written this new volume dealing with the exploits of some of the most famous of Arthur's brave knights. The author's own illustrations and decorations make the book one of the most artistic of the season.

**Child Characters from Dickens.** Retold by L. L. Weedon; illus. in color, etc., by Arthur A. Dixon. 8vo, gilt edges, pp. 320. E. P. Dutton & Co. $2.50.

The stories of eighteen of Dickens's best-known child characters are retold in this handsome volume. Six plates in color and 70 half-tone pictures form a charming illustrative setting for the stories.

**The Story Bible.** By Margaret E. Sangster. Illus. in color, 8vo, gilt top, pp. 490. Moffat, Yard & Co. $2. net.

The author's aim has been to retell the tales from Holy Writ familiar through the centuries, that our children of today may read and love them. A dozen artistic pictures in color, made by the Decorative Designers, illustrate the volume.

**The Boy Craftsman:** Practical and Profitable Ideas for a Boy's Leisure Hours. By A. Neely Hall. Illus., 8vo, pp. 393. Lothrop, Lee & Shepard Co. $2.

Craftsmanship of every variety—carpentry, printing, cabinet-making, toy-making, painting, etc.—is here carefully described, with appropriate diagrams and illustrations, for the instruction of boys with a taste for handiwork and the use of tools.

**The Peter Newell Mother Goose.** Edited by Carolyn Sherwin Bailey; illus. by Peter Newell. 12mo, pp. 265. Henry Holt $1.50.

The old rhymes are here "reproduced in connection with their veracious history," and accompanied by 22 clever and humorous drawings by one of the most original of American illustrators.

**The Romance of Modern Mechanism.** By Archibald Williams. Illus., 12mo, pp. 356. J. B. Lippincott Co. $1.50 net.

An account, in non-technical language, of wonderful machinery and mechanical devices, marvelously delicate scientific instruments, etc. Illustrated with 30 reproductions from photographs.

**The Romance of Mining.** By Archibald Williams. Illus., 12mo, pp. 402. J. B. Lippincott Co. $1.50 net.
A description, in simple language, of the methods and machinery used in mining for minerals in all parts of the world. There are 24 illustrations from photographs.

**The Pied Piper of Hamelin.** By Robert Browning; illus. in color by Van Dyck. Large 4to. A. Wessels Co. $1.25.
Browning's famous poem is here presented in a handsome volume, with one or more clever drawings in color on every page. There is a colored cover, and end-leaves appropriately decorated with a design of rats.

**The Children's Life of Abraham Lincoln.** By M. Louise Putnam. New edition thoroughly revised. Illus., 12mo, pp. 291. A. C. McClurg & Co. $1.25.
This biography, in simple language, of our martyr President has met with much success.

**The Child's Rainy Day Book.** By Mary White. Illus., 12mo, pp. 215. Doubleday, Page & Co. $1. net.
Practical directions for basket-weaving, bead-stringing, clay-moulding, and other interesting home occupations for children.

**Tales from Shakespeare.** By Charles and Mary Lamb. Illus., 12mo, pp. 374. Oxford University Press, 75 cts.
A well-printed edition of this perennial classic, substantially bound, and illustrated with 16 reproductions from pictures by famous Shakespeare illustrators.

**Life Stories for Young People.** Trans. from the German by George P. Upton. New vols: Johann Sebastian Bach, by Ludwig Ziemssen; The Little Dauphin, by Franz Hoffman; Frederick the Great and the Seven Years' War, by Ferdinand Schrader; Maria Theresa, by W. D. Von Horn. Each illus., 16mo. A. C. McClurg & Co. Per vol., 60 cts. net.
Short biographies, newly translated from the German, and illustrated with reproductions of the original German drawings.

**Stories from Wagner.** By J. Walker McSpadden. Illus., 16mo, pp. 329. T. Y. Crowell & Co. 60 cts.
The author takes the legends and dramas which form the basis of Wagner's famous operas and weaves each into a fascinating story, told in simple language.

**Stories from Plutarch.** By F. Jameson Rowbotham. Illus., 16mo, pp. 346. T. Y. Crowell & Co. 60 cts.
A selection of four stories from the great Roman biographer, here retold in simple and direct language. Romulus, Thesus, Fabius Maximus, and Alcibiades are the subjects.

## Topics in Leading Periodicals.

*December, 1905.*

America and Germany: Academic Interchange. *Rev. of Revs.*
American Character, Integrity of. G. Cleveland. *Harper.*
Asia, The Powers in. Gen. von Alten. *No. Amer.*
Church Buildings, Our. Charles De Kay. *Rev. of Revs.*
Epigrams, Seventeenth-Century. Edmund Gosse. *Harper.*
Foreign Trade, America in. W. L. Marvin. *Rev. of Revs.*
Eve's Diary. Mark Twain. *Harper.*
German Ideals of Today. Kuno Francke. *Atlantic.*
Holbein. Kenyon Cox. *Scribner.*
Hotel de Crillon, Paris. Camille Gronkowski. *Century.*
Houses, Old. Evelyn S. Schaeffer. *Atlantic.*
Immortality. Maurice Maeterlinck. *Harper.*
Imperialism, Old, A French Critic of. *Atlantic.*
Indian Tour of the Prince of Wales. *No. Amer.*
Insurance for Workingmen. F. A. Vanderlip. *No. Amer.*
Irving, Sir Henry. Talcott Williams. *Atlantic.*
Jews, Condition of the. Isidore Singer. *No. Amer.*
Johnson, Andrew, and 'My Policy.' W. G. Brown. *Atlantic.*
Legislation, Sane, Way to Get. J. R. Commons. *Rev. of Revs.*
Lincoln, the Lawyer. Frederick T. Hill. *Century.*
Linguistic Authority. T. R. Lounsbury. *Harper.*
Macdonald, George. W. Garrett Hodder. *Rev. of Revs.*
Mexico, Americanization of. E. M. Conley. *Rev. of Revs.*
New York and the Hudson. Henry James. *No. Amer.*
Norway, New King of. Hrolf Wisby. *Rev. of Revs.*
Old Friends with New Faces. Brander Matthews. *Scribner.*
Pelican, The. Frank M. Chapman. *Century.*
Philippines, A Democrat in the. F. G. Newlands. *No. Am.*
Philippines, Free Trade with. A. W. Dunn. *Rev. of Revs.*
Rate-Making, Governmental. A. S. Bolles. *No. Amer.*
Riches, a Christmas Essay. E. S. Martin. *Atlantic.*
Rural Free Delivery. Rush C. Hawkins. *No. Amer.*
Russian Players in New York. Florence Brooks. *Century.*
Russian Situation. W. T. Stead. *Rev. of Revs.*
Suez Canal, The. Elizabeth W. Wright. *Scribner.*
Texas, University of, and its New President. *Rev. of Revs.*
Theatre—Is it Worth While? J. S. Metcalfe. *Atlantic.*
Trails, Language of the. E. H. Baynes. *Harper.*
Treasure Town, Fate of a. Howard Pyle. *Harper.*
Woman Suffrage in the Tenements. *Atlantic.*
Women-Humorists, English. Alice Meynell. *No. Amer.*

## List of New Books.

[*The following list, containing 150 titles, includes books received by* The Dial *since its last issue.*]

### *BIOGRAPHY AND REMINSCENCES.*

Mrs. Brookfield and her Circle. By Charles and Frances Brookfield. In 2 vols., with photogravure portraits, large 8vo. gilt tops, uncut. Charles Scribner's Sons. $7. net.

The Life of Goethe. By Albert Bielschowsky, Ph. D.; authorized translation from the German by William A. Cooper, A. M. Vol I., 1749-1788, From Birth to the Return from Italy. Illus. in photogravure, etc., large 8vo, gilt top, uncut, pp. 439. G. P. Putnam's Sons. $3.50 net.

Kate Greenaway. By M. H. Spielmann and G. S. Layard. Illus. in color, etc., large 8vo, gilt top, pp. 301. G. P. Putnam's Sons. $6.50.

B. R. Haydon and his Friends. By George Paston. Illus. in photogravure, etc., large 8vo, gilt top, uncut, pp. 306. E. P. Dutton & Co. $3. net.

The Autobiography of Samuel Smiles, LL.D. Edited by Thomas Mackay. With photogravure portraits, large 8vo, gilt top, pp. 452. E. P. Dutton & Co. $4. net.

Mackenzie, Selkirk, Simpson. By Rev. George Bryce, D. D. With photogravure portraits, large 8vo, gilt top, uncut, pp. 305. 'Makers of Canada.' Toronto: Morang & Co.

James Martineau, Theologian and Teacher: A Study of his Life and Thoughts. By J. Estlin Carpenter. With photogravure portrait, 8vo, gilt top, pp. 596. American Unitarian Association. $4.50 net.

Life of Lieut.-General the Hon. Sir Andrew Clarke, G.C.M.G., C.B., C.I.E. Edited by Col. R. H. Vetch, C.B.; preface by Col. Sir G. S. Clarke. Illus. in photogravure, etc., large 8vo, gilt top, uncut, pp. 353. E. P. Dutton & Co. $4. net.

Life of Omar Al-Khayyami. By J. K. M. Shirazi. With decorations in color, 12mo, pp. 108. A. C. McClurg & Co. $1.50 net.

Mozart and Beethoven: The Men and the Artists as Revealed in Their Own Words. Compiled and annotated by Friedrich Kerst; edited and trans. by Henry Edward Krehbiel. Each 12mo, gilt top, uncut. New York: B. W. Huebsch. Per vol., $1. net.

Daughters of the Puritans: A Group of Brief Biographies. By Seth Curtis Beach. 12mo, gilt top, uncut, pp. 286. American Unitarian Association. $1.10 net.

Augustus Conant: Illinois Pioneer and Preacher. By Robert Collyer. 16mo, gilt top, uncut, pp. 94. 'True American Types.' American Unitarian Association. 60 cts. net.

### *HISTORY.*

A History of the Civil War in the United States, 1861-5. By W. Birkbeck Wood, M.A., and Major J. E. Edmonds, R.E.; introduction by Spencer Wilkinson. With maps and plans, large 8vo, gilt top, uncut, pp. 549. G. P. Putnam's Sons. $3.50 net.

Contemporary France. By Gabriel Hanotaux. Vol. II., 1873-1875. With photogravure portraits, large 8vo, gilt top, uncut, pp. 766. G. P. Putnam's Sons. $3.75.

Napoleon's Notes on English History. Edited by Henry Foljambe Hall, F.R.Hist.S. Illus. in photogravure, large 8vo, gilt top, uncut, pp. 352. E. P. Dutton & Co. $3. net.

The Development of the European Nations, 1870-1900. By J. Holland Rose, Litt. D. Vol. I., with maps, large 8vo, gilt top, pp. 376. G. P. Putnam's Sons. $2.50.

A Short History of Italy (476-1900). By Henry Dwight Sedgwick. With map, 8vo, gilt top, uncut, pp. 443. Houghton, Mifflin & Co. $2. net.

The Brothers' War. By John C. Reed. 8vo, pp. 457. Little, Brown & Co. $2. net.

History of the German Struggle for Liberty. By Poultney Bigelow, A.M. Vol. IV., 1848, completing the work. Illus., 8vo, gilt top, uncut, pp. 304. Harper & Brothers. $2.25 net.

American Political History, 1763-1876. By Alexander Johnston; edited and supplemented by James Albert Woodburn. Part I., 1763-1832. 8vo, pp. 446. G. P. Putnam's Sons. $2. net.

Early Western Travels. Edited by Reuben Gold Thwaites, LL.D. Vol. XX, containing Part II of Gregg's Commerce of the Prairies, 1831-1839. Illus., large 8vo, gilt top, uncut, pp. 356. Arthur H. Clark Co. $4. net.

Founding of the Cincinnati Southern Railway. By E. A. Ferguson. With portrait, large 8vo, pp. 163. Cincinnati: Robert Clarke Co.

## *GENERAL LITERATURE.*

SPIRITUAL ADVENTURES. By Arthur Symons. Large 8vo, gilt top, uncut, pp. 314. E. P. Dutton & Co. $2.50 net.

HEROIC ROMANCES OF IRELAND. Trans. into English prose and verse, with special introductions and notes, by A. H. Leahy. Vol. I, 8vo, uncut, pp. 197. 'Irish Saga Library.' London: David Nutt.

THE PARDONER'S WALLET. By Samuel McChord Crothers. 12mo, gilt top, uncut, pp. 287. Houghton, Mifflin & Co. $1.25 net.

FRIEDRICH SCHILLER IN AMERICA. By Ellwood Conely Parry, Ph.D. 4to, pp. 116. Philadelphia: Americana Germanica Press. $1.25.

THE POETRY AND PHILOSOPHY OF BROWNING: A Handbook of Six Lectures by Edward Howard Griggs. 12mo, pp. 51. New York: B. W. Huebsch. Paper, 25 cts. net.

THE DIVINE COMEDY OF DANTE: A Handbook of Six Lectures by Edward Howard Griggs. 12mo, pp. 45. New York: B. W. Huebsch. Paper, 25 cts. net.

## *NEW EDITIONS OF STANDARD LITERATURE.*

WORKS OF ROBERT LOUIS STEVENSON. 'Biographical' edition. With prefaces by Mrs. Stevenson. Concluding vols.: The Merry Men, and Dr. Jekyll and Mr. Hyde; The Amateur Emigrant, and The Silverado Squatters; Across the Plains, with Other Memories and Essays; The Ebb-Tide; In the South Seas; Weir of Hermiston, and Other Stories; Memories and Portraits; Essays of Travel and in the Art of Writing. 16mo, gilt tops. Charles Scribner's Sons. Per vol., $1.

## *POETRY AND THE DRAMA.*

THE POEMS OF TRUMBULL STICKNEY. 12mo, gilt top, uncut, pp. 312. Houghton, Mifflin & Co. $1.50 net.

AURELIAN: A Drama of the Later Empire. By Spencer Moore. 12mo, pp. 136. Longmans, Green & Co. $1.50 net.

THE CITY: A Poem-Drama, and Other Poems. By Arthur Upson. 16mo, gilt top, uncut, pp. 134. Macmillan Co. $1. net.

THE BLOOD OF THE PROPHETS. By Dexter Wallace. 12mo, uncut, pp. 112. Chicago: The Rooks Press. $1. net.

MY LADY OF THE SEARCHLIGHT. By Mary Hall Leonard. 12mo, pp. 58. Grafton Press. 75 cts. net.

SONGS BY THE SEDGES. By Ellen Brainerd Peck. 12mo, uncut, pp. 76. R. G. Badger. $1.

THE MARSH. By Bayard Boyesen. 12mo, gilt top, uncut, pp. 40. R. G. Badger. $1.

THE PEACE CONFERENCE. By C. V. White. 12mo, gilt top, uncut, pp. 46. R. G. Badger. $1.

## *FICTION.*

FAIR MARGARET: A Portrait. By F. Marion Crawford. Illus., 12mo, pp. 383. Macmillan Co. $1.50.

MISS DESMOND: An Impression. By Marie Van Vorst. 12mo, gilt top, pp. 268. Macmillan Co. $1.50.

THE PRINCESS PRISCILLA'S FORTNIGHT. By the author of 'Elizabeth and Her German Garden. 12mo, pp. 329. Charles Scribner's Sons. $1.50.

YOLANDA, MAID OF BURGUNDY. By Charles Major. Illus., 12mo, pp. 407. Macmillan Co. $1.50.

ZAL: An International Romance. By Rupert Hughes. 12mo, pp. 346. Century Co. $1.50.

CAPTAINS ALL. By W. W. Jacobs. Illus., 12mo, pp. 269. Charles Scribner's Sons. $1.50.

LOSERS' LUCK. By Charles Tenney Jackson. 12mo, pp. 327. Henry Holt & Co. $1.50.

LADY BOBS, HER BROTHER, AND I: A Romance of the Azores. By Jean Chamblin. Illus., 12mo, pp. 212. G. P. Putnam's Sons. $1.25.

A JAVELIN OF FATE. By Jeanie Gould Lincoln. 12mo, pp. 295. Houghton, Mifflin & Co. $1.25.

LAND HO! By Morgan Robertson. 12mo, pp. 322. Harper & Brothers. $1.25.

GUMPTION: The Progressions of Newson New. By Nathaniel C. Fowler, Jr. Illus., 12mo, pp. 332. Small, Maynard & Co. $1.50.

A SOLDIER'S TRIAL: An Episode of the Canteen Crusade. By General Charles King. With portrait, 12mo, pp. 333. Hobart Co. $1.50.

CHILD OF THE STARS. By Robert Valentine Mathews. Illus., 12mo, uncut, pp. 161. New York: Edwin C. Hill Co. $1.

CHILDREN OF FATE: A Story of Passion. By Adolphe Danziger. 12mo, uncut, pp. 340. Brentano's.

THE CZAR'S SPY: The Mystery of a Silent Love. By William Le Queux. 12mo, pp. 314. Smart Set Publishing Co. 50 cts.

## *TRAVEL AND DESCRIPTION.*

IN THE DESERT. By L. March Phillipps. Illus., large 8vo, uncut, pp. 288. Longmans, Green & Co. $4.20.

TIBET AND TURKESTAN: A Journey Through Old Lands and a Study of New Conditions. By Oscar Terry Crosby, F.R.G.S. Illus., 8vo, gilt top, uncut, pp. 331. G. P. Putnam's Sons. $2.50 net.

A LEVANTINE LOG-BOOK. By Jerome Hart. Illus., 8vo, gilt top, uncut, pp. 404. Longmans, Green & Co. $2. net.

A YANKEE IN PIGMY LAND. By William Edgar Geil. Illus., pp. 364. Dodd, Mead & Co. $1.50 net.

PHILIPPINE LIFE IN TOWN AND COUNTRY. By James A. Le Roy. Illus., 12mo, uncut, pp. 311. 'Our Asiatic Neighbors,' G. P. Putnam's Sons. $1.20 net.

## *RELIGION AND THEOLOGY.*

JESUS CHRIST AND THE CHRISTIAN CHARACTER. By Francis Greenwood Peabody. 12mo, gilt top, pp. 304. Macmillan Co. $1.50 net.

THE EVOLUTION OF RELIGION: An Anthropological Study. By L. R. Farnell, M. A. 12mo, pp. 234. 'Crown Theological Library.' G. P. Putnam's Sons. $1.50.

THE DEVELOPMENT OF RELIGIOUS LIBERTY IN CONNECTICUT. By M. Louise Greene, Ph. D. 12mo, gilt top, uncut, pp. 552. Houghton, Mifflin & Co. $2. net.

IRENIC THEOLOGY: A Study of Some Antitheses in Religious Thought. By Charles Marsh Mead, Ph. D. 8vo, pp. 375. G. P. Putnam's Sons. $1.50.

FINITE AND INFINITE. By Thomas Curran Ryan. 12mo, gilt top, pp. 351. J. B. Lippincott Co. $1.50 net.

THE DISCIPLES OF CHRIST. By Errett Gates, Ph.D. With frontispiece, 16mo, uncut, pp. 346. 'Story of the Churches.' Baker & Taylor Co. $1. net.

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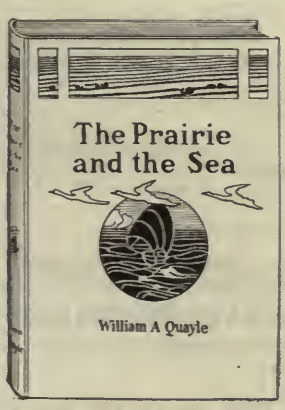


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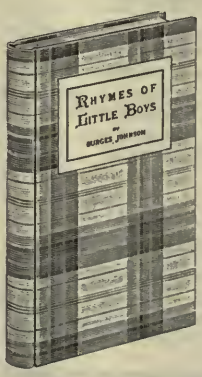


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The Maker is a person of another queer sort. He is not interested in the changes of opinion. He cares nothing for proselytizing or reforming mankind. He is absorbed in his work as a hen is in hatching out its eggs. And the eggs he broods upon are a new nature, a new life. No mere understudy of nature is he. He is a spark of the original creative mind. He pierces to the true ideas of which the visible world is a copy, and out of them he moulds his types and forms. Not for him to choose between good and evil; not for him to guide and direct his fellows. Enough if he presents to them similars more vivid and vital than themselves.

Think for a moment! On one side is the real earth, crystal built, clothed with leafage, overhung with clouds and stars, tramped over by the interminable procession of mankind. On the other side is a dream world, built out of frail sounds and signs. Which is the more real? Anyone who has felt the power of literature at all may hesitate to answer. Do we know our nearest friends, do we know ourselves as we know the great figures of literature? Do we see any scenes in nature as we see those described and interpreted by the master poets? Are the heroes of history as true to us as the men and women of the drama, epic, and novel? Is Alexander a match for Achilles, or Philip the Silent as tremendous a presence as Hamlet? It seems to me that there is only one answer to these questions.

Besides, there is only one world of actuality. Though it change with the change of day and night, with the alternation of cloud and sunshine, it is a tolerably constant spectacle. And human nature is tolerably constant, too. But there are a thousand worlds in literature. The world of Shakespeare differs more from the world of Homer than the actual English life differed from the Greek. The people of Jane Austen are more distinct from the people of Shakespeare than were the real English men and women of the two periods. The dream projections of literature are therefore the actual world, plus the personality of the creating artist, plus his particular gift of piercing to the abstract and typical ideas of humanity and nature. In other words, the figures of life are always individuals; the figures of literature are individuals made typical and colored by the preferences and prejudices of the writer.

In actual life we only see silhouettes of our fellow human beings; in literature we get the round. People revolve about each other, much as the moon revolves about the earth, always keeping one side on view. Other eyes may see other sides, but that does not help any one of us to a true image. This is the reason of the inferiority of history to literature. In history we may have the report of a hundred different spectators as to a character or an event. But the reports vary, conflict, contradict each other. It is impossible to get a true conspectus. The literary creation rises before us in plain air, it turns round and round before us. All its actions are visible, all its speech audible. And more than that, it is as though made of glass or woven air,— all its inmost thoughts and feelings are revealed.

The main business of the Bard is with the form of his art — with cadence, metre, phrase. Of course he must have something to reveal or tell, but how he speaks is of more import to him than what. In the modern point of view he is specifically the poet. The Seer may utter his message in any form of language. If his vision is true his speech will be picturesque; if his emotions are deep it will pulsate musically. The Maker may use verse or prose indifferently. The superior concentration of verse may be an advantage to him; but too much effort after beauty of phrase and perfection of cadence may spoil his broad effects. It may give the impression of niggling, of littleness. Stevenson, with all his style, is far inferior in general results to Scott or Dumas. The two great romance writers were intent on telling their story, projecting their characters; and they let their style take care of itself. Stevenson's first concern was to dress every idea as it arose in the most becoming words. But the pure Bardic poet has a right to dwell on words. With them he can work wonders. He can almost dispense with meaning or story. It is hard to attach much meaning to Coleridge's 'Kubla Khan' or to Poe's 'Ulalume,' yet these pieces are among the poetic triumphs of our literature. Their miracles of cadence, their gleam and glow of words, hint unfathomable, undefinable things. They somehow touch chords in our nature which vibrate with ecstacy. Words, in fact, in metrical form share with music the power to stir the senses and the emotions.

Music in words appeals directly to the senses, form and color appeal only indirectly through the mind. Music is therefore a more primitive quality in poetry than picture. Yet the gift to make language concrete,— to visualize, to flash the image on the brain, is probably the highest quality of expression. Arnold objected to Shelley that while he had the talent to control sound, he lacked the intellectual power to command words. It is true. Compared to poets like Collins or Keats or Tennyson, he is thin and aerial — haunting enough, but not rich and real.

Of course the division of the poetic hierarchy into three families is a mere analysis of possibilities. Concrete poets refuse to fall absolutely into any one of the divisions. But some

one strain of blood is usually predominant. Of our English poets, Chaucer is preëminently a maker. Solid flesh and blood was never set forth more convincingly. His language is a flawless, pellucid mirror to reflect his world. Spenser thought to be a Seer, but his dim allegories have little power or potency in them. He is the creator of a rich, many-colored cloud-land. His verse, picturesque and harmonious as it is, has little of the true Bardic fire and splendor. The three strains or strands of power are more evenly woven into the texture of Shakespeare's mind than of any other writer whatever. Yet at different periods of his life one or the other started into prominence. He began by playing with words until he attained the most cunning mastery of all their secrets of sound and glow. In the end his interest in mere language weakened, or else he tried to wrench it to purposes beyond its power. Towards the middle of his career he was the consummate Maker. He hurled forth his great creations with the unmoved indifference of nature itself. Good or bad, beautiful or hideous, it was all one to him as long as the figures were vivid, vital, energetic. It was not until his crowning period that absolute Seership fell upon him — grief, anger, indignation wrought him into hatred for the actual world — into sympathy with the ideal one. In his mightiest productions he resembles the Angel with the flaming sword, set at the gates of Paradise, with humanity flying in the distance. Milton's creative force exhausted itself in the production of one figure — Lucifer. His prophetic gift kept him at the level of the Protestant theogony — not perhaps a very high level. But his Bardic gift was supreme. He wrought harmonies which mean more than language can utter, and pictures which outdo the colors of the world. Wordsworth and Shelley were the latter day prophets, Coleridge and Keats the Bards. The making impulse was weak in all of these, as it has been in most modern poets.

We must turn to prose for our modern Makers. All over the world for the last hundred years or more the most powerful creative minds have done their spiriting in prose. It is unnecessary to call the roll of their names. The mere idea of the novelists calls up a vision of row after row, shelf after shelf, bookcase after bookcase of volumes in even sets. The only query is as to the permanence of this prodigious output. Lacking as it does the concentration, the haunting cadences, the perfected phrasing of verse; lacking, too, high vision and prophetic accent, it may be doubted whether posterity will consent to shoulder the load.

CHARLES LEONARD MOORE.

## The New Books.

### THE IBSEN LETTERS.*

The letters of Henrik Ibsen, covering a period of a full half-century, have at last been made accessible to the English-reading public, and the volume which contains them is a work of enduring value. Written with no thought of publication, these letters have the stamp of absolute sincerity, and reveal one of the most impressive personalities of our time. How interesting they will seem to the public in general we do not venture to say. To the present writer, who found his way to Dr. Ibsen's most significant work thirty years ago, and who has ever since found in that work an unfailing source of spiritual refreshment, a moral tonic for the mood of despondency, and a trumpet-call to renewed endeavor in the hour of disheartenment, these letters have so deep an interest that no other personal revelation of recent years may be brought into comparison with them.

The extent to which others will share our feeling for this book will depend almost wholly upon the extent of their acquaintance with the work of its author. The name of Ibsen is a resounding one in the intellectual concerns of the present age, but it is safe to say that nine-tenths of those who use it — whether invoking it as a watchword or setting it up for a target — have only a fragmentary knowledge of the series of books that began with 'Catilina' and ended with 'When We Dead Awake.' More particularly it must be said that nine out of ten, and probably ninety-nine out of a hundred, of those who know 'A Doll Home,' or 'Ghosts,' or 'Hedda Gabler,' must needs confess that they have never read 'Brand' and 'Peer Gynt.' Now as we have often said before, these are the two works that outweigh all the others, and to claim an acquaintance with their author without having read them is like claiming to know Dante without 'The Divine Comedy,' Shakespeare without 'Hamlet,' and Goethe without 'Faust.'

We imagine, then, that the newly-published letters will not reveal the full secret of their interest to any large number of English readers, since familiarity with the works that contain the very core of Dr. Ibsen's thought is the necessary prerequisite of such a revelation. A fashion in recent criticism has given us much vague discussion of the relations between literature and life, and of the importance of bringing the one into contact with the other. It is

*LETTERS OF HENRIK IBSEN. Translated by John Nilsen Laurvik and Mary Morison. With portrait. New York: Fox, Duffield & Co.

refreshing to turn from this random philosophizing to the concrete case of a man whose ever-absorbing passion has been the realization of this ideal, in the double sense of making literature an agency for the enrichment of his own life, and for the ennoblement of the lives of others. To this effect he spoke, in 1880, as follows:

'Everything that I have written has the closest possible connection with what I have lived through, even if it has not been my own personal experience; in every new poem or play I have aimed at my own spiritual emancipation and purification—for a man shares the responsibility and the guilt of the society to which he belongs. Hence I once wrote the following dedicatory lines in a copy of one of my books:

"At *leve* er krig med trolde
i hjertets og hjernens hvælv;
at *digte*—det er at holde
dommedag over sig selv."'

Life is indeed a conflict with the wild passions that would work their goblin will upon heart and brain, and the true poet must ever sit in judgment upon himself no less than upon the world. The words above quoted express the one aspect of an author's responsibility; the other was realized and accepted by the writer in 1865, when his brain was teeming with 'Brand,' and he wrote this confession to his closest friend:

'If I were asked to tell at this moment what has been the chief result of my stay abroad, I should say that it consisted in my having driven out of myself the æstheticism which had a great power over me—an isolated æstheticism with a claim to independent existence. Æstheticism of this kind seems to me now as great a curse to poetry as theology is to religion. . . . Is it not an inexpressibly great gift of fortune to be able to write? But it brings with it great responsibility; and I am now sufficiently serious to realize this and to be very severe with myself. An æsthete in Copenhagen once said to me: "Christ is really the most interesting phenomenon in the world's history." The æsthete enjoyed him as the glutton does the sight of an oyster. I have always been too strong to become a creature of that type; but what the intellectual asses might have made of me if they had had me all to themselves, I know not; it was you, dear Björnson, who prevented them doing as they would with me.'

While we are on the subject of 'Brand,' which is Dr. Ibsen's deepest work, and the most tremendous embodiment of his poetical energy, some peculiarly interesting quotations from his correspondence may be given. He thus writes to Björnstjerne Björnson of the inception of the work in 1865:

'I threw to the winds all that I had been unavailingly torturing myself with for a whole year, and in the middle of July began something new, which progressed as nothing has ever progressed with me before. The work is new, in the sense that I only began to write it then, but the subject and the mood have been weighing on me like a nightmare ever since the many lamentable political occurrences at home first made me examine myself and the condition of our national life, and think about things that before had passed me lightly by. It is a dramatic poem, modern in subject, serious in tone, five acts in rhymed verse. . . . I work both in the morning and the afternoon, a thing I have never been able to do before. It is delightfully peaceful here; we have no acquaintances; I read nothing but the Bible—it has vigour and power.'

In a letter of the following year, he says:

'I kept struggling with my poem for a whole year before it took shape clearly; but once I had hold of it, I wrote from morning to night, and finished it in less than three months.'

And again, when the reaction from this mood of exaltation has come, he writes:

'Dear Björnson, it seems to me as if I were separated from both God and men by a great, an infinite void. Last summer when I was writing my drama, I was, in spite of all that harassed and perplexed me, indescribably happy. I felt the exaltation of a Crusader, and I don't know anything I should have lacked courage to face; but there is nothing so enervating and exhausting as this hopeless waiting. I dare say this is only a transition period. I will and shall have a victory some day. If the powers that be have shown me so little favour as to place me in this world and make me what I am, the result must be accordingly. But enough of this.'

In this connection, we are given the letter from which Dr. Brandes quoted long ago, asserting that Brand might as well have been a sculptor or a politician as a priest. We also read:

'You surely will not blame me because the book may have given pietism something to lean on. You might just as well reproach Luther with having introduced philistinism into the world; it was certainly not his intention to do so, and he must therefore be held blameless.'

He also takes occasion to defend the *quantum satis* and the *deus caritatis* of the macaronic ending of 'Brand,' and to say that he did not have Kierkegaard particularly in his mind when he wrote the poem. But he adds: 'The presentment of a life which has as its aim the realization of ideals will always possess certain points of resemblance to the story of Kierkegaard's.'

Concerning 'Peer Gynt,' the companion-masterpiece of his great creative period, the author writes to his publisher and lifelong friend, Councillor Hegel:

'And now I must tell you that my new work is well under way, and will, if nothing untoward happens, be finished early in the summer. It is to be a long dramatic poem, having as its chief figure one of those half-mythical, fanciful characters existing in the annals of the Norwegian peasantry of *modern* times. It will have no resemblance to Brand, will contain no direct polemic, etc.'

A little later, we have these words:

'I am curious to hear how you like *the poem*. I am very hopeful myself. It may interest you to know that Peer Gynt is a real person, who lived in Gudbrandsdal, probably at the end of last, or the beginning of this, century. His name is still well-known among the peasants there; but of his ex-

ploits not much more is known than is to be found in Asbjörnsen's Norwegian Fairy-Tale Book, in the section, "Pictures from the Mountains." Thus I have not had very much to build upon, but so much the more liberty has been left me.'

And again, the next year:

'I learn that the book created much excitement in Norway. This does not trouble me in the least; but both there and in Denmark they have discovered much more satire in it than was intended by me. Why can they not read the book as a poem? For as such I wrote it. The satirical passages are tolerably isolated. But if the Norwegians of the present time recognize themselves, as it would appear they do, in the character of Peer Gynt, that is the good people's own affair.'

And with sublime self-confidence, he thus replies to the charge that 'Peer Gynt' is lacking in the poetical character:

'My book *is* poetry; and if it is not, then it will be. The conception of poetry in our country, in Norway, shall be made to conform to the book. There is no stability in the world of ideas. The Scandinavians of this century are not Greeks.'

The excited controversy aroused by 'Ghosts' has several echoes in the correspondence of 1882:

'These last weeks have brought me a wealth of experiences, lessons, and discoveries. I was quite prepared for my new play eliciting a howl from the camp of the stagnationists; and I care no more for this than for the barking of a pack of chained dogs. But the alarm which I have observed among the so-called Liberals has given me cause for reflection. The very day after my play was published, the *Dagblad* rushed a hurriedly written article into print, with the evident purpose of at once rendering any suspicion that it approved of my play impossible. This was entirely unnecessary. I myself am responsible for what I write, I and no one else. I cannot possibly bring trouble on any party; for I do not belong to any. I stand like a solitary franctireur at the outposts and act on my own responsibility.

'The only man in Norway who has stood up frankly, boldly, and courageously for me is Björnson. It is just like him; he has, in truth, a great, a kingly soul; and I shall never forget what he has done just now.

'But how about all these champions of liberty who have been frightened out of their wits? Is it only in the domain of politics that the work of emancipation is to be permitted to go on with us? Must not men's minds be emancipated first of all? Men with such slave-souls as ours cannot even make use of the liberties they already possess. Norway is a free country, peopled by unfree men and women.'

'There is not in the whole book a single opinion, a single utterance, which can be laid to the account of the author. I took good care to avoid this. The method, the technique of the construction in itself entirely precludes the author's appearing in the speeches. My intention was to produce the impression in the mind of the reader that he was witnessing something real. Now, nothing would more effectually prevent such an impression than the insertion of the author's private opinions in the dialogue. Do they imagine at home that I have not enough of the dramatic instinct to be aware of this? Of course I am aware of it, and act accordingly. And in no other play which I have written is the author such an outsider, so entirely absent, as in this last one.

'Then they say that the book preaches nihilism. It does not. It preaches nothing at all. It merely points out that there is a ferment of nihilism under the surface, at home as elsewhere. And this is inevitable. A Pastor Manders will always rouse some Mrs. Alving to revolt. And just because she is a woman, she will, once she has begun, go to great extremes.'

'It may well be that the play is in several respects rather daring. But it seemed to me that the time had come when some boundary-posts required to be moved. And this was an undertaking for which an older writer like myself was more fitted than the many younger authors who might desire to do something of the kind.'

Readers of Dr. Ibsen's works know how strongly he emphasizes the idea of a man's mission or calling (kald). In 'The Pretenders,' in 'Brand,' in 'Peer Gynt,' and in 'Emperor and Galilean,' this conception appears in varying shapes, and in each case it is the very foundation of the psychological structure. The author's conception of his own calling appears in many passages of his letters, in the following, perhaps, (1879) as distinctly as anywhere:

'As long as a people considers it more important to build meeting-houses than theatres, as long as it is readier to support the Zulu Mission than the Art Museum, art cannot really thrive, cannot even be considered as of immediate necessity. I do not think it is of much use to plead the cause of art with arguments derived from its own nature, which with us is still so little understood, or rather so thoroughly misunderstood. What is needed first of all with us is to fall upon and eradicate all that gloomy medieval monasticism which narrows the view and stupefies the mind. My opinion is that at the present time it is of no use to wield one's weapons *for* art; one must simply turn them *against* what is hostile to art. First clear this away, and then we can build.'

To act as the physician of the age, to point out the festering sores in the social and political organism, and to sear them with irons heated to whiteness in the furnace of the poet's indignation, — this was *his* mission, and for its sake he scorned delights and lived laborious days, exiling himself from home and country, preaching austere and uncomfortable doctrine to unwilling ears, and alienating his friends — even the one friend for whom his heart most yearned — by his uncompromising rectitude of soul. 'Friends are an expensive luxury,' he once wrote to Georg Brandes,

'And when a man's whole capital is invested in a calling and a mission in life, he cannot afford to keep them. The costliness of keeping friends does not lie in what one does for them, but in what one, out of consideration for them, refrains from doing. This means the crushing of many an intellectual germ. I have had personal experience of it; and there are, consequently, many years behind me during which it was not possible for me to be myself.'

Who, knowing the history of the man's life, and its significance for contemporary humanity,

could read the foregoing words unmoved, or the following words of appeal to the King for support:

'It is not for a care-free existence I am fighting, but for the possibility of devoting myself to the task which I believe and know has been laid upon me by God — the work which seems to me more important and needful in Norway than any other, that of arousing the nation and leading it to think great thoughts. It remains with your Majesty to decide whether or not I shall have to keep silence, and suffer the bitterest disappointment which can befall a human soul — the disappointment of having to give up my life-work, of having to surrender when I know myself to be in possession of exactly the intellectual weapons required.'

The dignity of this appeal vies with its pathos, and both are equally impressive.

Dr. Ibsen went into voluntary exile, as is well known, because he found the intellectual and moral atmosphere of his native land too stifling to breathe, and because freedom, both of thought and of its related action, was indispensable to his spiritual development. He writes to Fru Thoresen:

'I had to get away from the beastliness up there before I could begin to be purified. I could never lead a consistent spiritual life there; I was one man in my work and another outside of it — and for that very reason my work failed in consistency too. I am aware that my present standpoint is in all probability only a transitory one, but I do feel solid ground under my feet.'

Here is a fine outburst of indignation and defiance, occasioned by the rough treatment accorded to 'Peer Gynt' by some of its critics:

'However, I am glad of the injustice that has been done me. There has been something of the God-send, of the providential dispensation in it; for I feel that this anger is invigorating all my powers. If it is to be war, then let it be war! If I am no poet, then I have nothing to lose. I shall try my luck as a photographer. My contemporaries in the North I shall take in hand, one after the other, as I have already taken the nationalist language reformers. I will not spare the child in the mother's womb, nor the thought or feeling that lies under the word of any living soul that deserves the honour of my notice.'

Some fifteen years later, the letters to Dr. Brandes yield the following revealing passages:

'I have not the gifts that go to make a satisfactory citizen, nor yet the gift of orthodoxy; and what I possess no gift for, I keep out of. Liberty is the first and highest condition for me. At home they do not trouble much about liberty, but only about liberties — a few more or a few less, according to the standpoint of their party.'

'You are, of course, right when you say that we must all work for the spread of our opinions. But I maintain that a fighter in the intellectual vanguard can never collect a majority round him. In ten years the majority will, possibly, occupy the standpoint which Dr. Stockmann held at the public meeting. But during these ten years the Doctor will not have been standing still; he will still be at least ten years ahead of the majority. He can never have the majority with him. As regards myself, at least, I am conscious of incessant progression. At the point where I stood when I wrote each of my books, there now stands a tolerably compact crowd; but I myself am no longer there; I am elsewhere; farther ahead, I hope.'

The solitude to which all great souls are condemned by the very fact of their greatness, the yearning for a companionship that they never find, finds poignant expression in one of the latest letters of all, a letter written in 1897, after the writer's return to Norway.

'Can you guess what I am dreaming about, and planning, and picturing to myself as something delightful? The making a home for myself near the Sound between Copenhagen and Elsinore, on some free, open spot, whence I can see all the sea-going ships starting and returning from their long voyages. That I cannot do here. Here all the sounds are closed, in every acceptation of the word — and all the channels of intelligence are blocked. Oh, dear Brandes, it is not without its consequences that a man lives for twenty-seven years in the wider, emancipated and emancipating spiritual conditions of the great world. Up here, by the fjords, is my native land. But — but — but! Where am I to find my home-land?'

The limitations of space forbid our continuation of these extracts, although we should like to include a series of passages to illustrate the author's political creed, another series concerning his relations with Björnstjerne Björnson, another from the correspondence with his helpful and devoted publisher and friend (Councillor Hegel of the great house of Gyldendal), and still another to comprise the occasional glimpses which we get of his feelings toward father, mother, and sister in his native town of Skien. But for these, and other weighty matters, we must refer to the book itself, from which we make one further draft in closing.

'So to conduct one's life as to realize one's self — this seems to me the highest attainment possible to a human being. It is the task of one and all of us, but most of us bungle it.'

This is the sum and substance of the author's teaching, the burden of his message to an age made flabby by compromise, and impoverished in the very springs of its vitality by the weakening of the individual will.

William Morton Payne.

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## Amidst Antarctic Ice.*

The spirit of exploration is wrought deep into the constitution of the Anglo-Saxon race. The commercialism of our times has not wholly obscured it, neither has the oft charged degeneracy resulting from urban life wholly exterminated the race of adventurous spirits who delight in tracing the untracked wastes of distant and inhospitable lands. With the ex-

*The Voyage of the 'Discovery.' By Captain Robert F. Scott, C. V. O., R. N. In two volumes. Illustrated. New York: Charles Scribner's Sons.

pansion of civilization the *terrae incognitae* have become more remote and increasingly difficult of access, but the zest for exploration and love of adventure is not thereby daunted. Neither have books of travel and exploration abated their interest nor lost their constituency. To an English — and let us hope equally to an American — reading public a book of polar exploration needs no introduction to its old yet ever new charm, and calls for no apology or labored discourse on the value of its scientific results. Captain Scott's account of 'The Voyage of the Discovery' strikes a responsive chord in every lover of adventure, in every admirer of heroic effort.

In the annals of English explorations the name 'Discovery' has had an honorable and glorious history. No less than six ships of famous exploring expeditions have added to its lustre. The first, in 1602 to 1616, made six voyages into the Arctic regions, under the command, for a time at least, of the famous navigator William Baffin. The names of Captain Cook, of Vancouver, and of Stevenson are associated with its later successors. The latest to be christened with the historic name was the ship specially constructed for exploration in high latitudes which carried the recent English National Antarctic Expedition safely through two winters in the ice of the South Polar Sea.

Captain Scott's 'Discovery' was not built on the lines of Professor Nansen's 'Fram,' to slip easily above the surface of the crowding ice when caught in the terrific pressure of the pack, but rather on those which gave her greater seaworthiness and much greater powers as an ice-breaker,— both prime desiderata for a vessel which must withstand the extreme and fitful weather of high southern latitudes and must also push its way through the vast fringing ice pack to the open sea beyond, on both the outgoing and the return trips. Accordingly, massive walls of oak, greenheart, and mahogany, two feet in thickness, supported by hugh timbers, formed the bow of the vessel, while her sides and stern were well protected to stand immense lateral pressure. Her lines were those of the 'Discovery' of the Arctic expedition of 1875, a type evolved in the Greenland whaling industry, with overhanging stem especially serviceable in ramming and breaking the pack ice.

The equipment of the expedition was the best that could be devised in the light of the experience of former explorers. It comprised Nansen sledges and cookers for long sledge journeys, Norwegian skis, pemmican from Copenhagen, dogs from the Samoyedes, reindeer sleeping bags, felt boots from Russia, reindeer fur boots or finneskoes from Norway, and grass (sennegraes) from Lapland for the protection of feet in the frozen fur boots, a balloon, great stores of explosives for blasting the ice pack, food for three years, tents, boats, lumber for huts, scientific instruments and paraphernalia galore. No wonder that every available inch was stowed full, and that the decks were piled high with freight!

Though the vessel and her equipment reflected to a high degree the experiences of the past in polar exploration, the personnel of the expedition contained but little seasoned timber, — indeed but two of the officers (the navigator and one of the surgeons) had had any previous experience in the arduous and particular labors of travel amidst polar snow and ice. Captain Scott relates with refreshing frankness the blunders and mistakes into which his inexperienced party fell, difficulties with dogs and sledges, the damage and the almost total loss of the boats, the failures of their dogs, and not the least a serious outbreak of scurvy. The age of the members would have met with Dr. Osler's approval. Only one had attained the dead line of forty, and the average age of the ward room mess was little over twenty-four years! Captain Scott himself is enthusiastic in his approval of the youth of his companions, 'concerning the advantages of which I could write many pages.'

The discipline aboard ship was excellent, and the success of the expedition was not marred by bickerings and strife as it has been in the case of some polar parties.

'It must be understood that the "Discovery" not being in Government employment, had no more stringent regulations to enforce discipline than those which are contained in the Merchant Shipping Act, and however adequate these may be for commercial purposes, they fail to provide that guarantee for strict obedience and good behaviour which I believe to be a necessity for such exceptional conditions as exist in Polar service. Throughout our three-years' voyage in the "Discovery" the routine of work, the relations between officers and men, and the general ordering of matters were, as far as circumstances would permit, precisely such as are customary in His Majesty's ships. We lived exactly as though the ship and all on board had been under the Naval Discipline Act; and as everyone must have been aware that this pleasing state of affairs was a fiction, the men deserve as much credit as the officers, if not more, for the fact that it continued to be observed.'

The region chosen by the scientific committee in charge of the expedition as the field for the work of the 'Discovery' was the Ross quadrant to the south of New Zealand, the best known of the Antarctic regions. It was here that land masses and mountains were known to exist, that highest latitudes could be reached; and, moreover, it was nearest to the magnetic pole. In addition to the magnetic, meteorological, geological, oceanographic, and biological investigations incident to an expedition

into these latitudes, Captain Scott had the following geographical problems to solve:

'To explore the ice-barrier of Sir James Ross to its eastern extremity; to discover the land which was believed by Ross to flank the barrier to the eastward, or to ascertain that it does not exist, and generally to endeavor to solve the very important physical and geographical questions connected with this remarkable ice-formation. . . . If you should decide to winter in the ice your efforts as regards geographical exploration should be directed to three objects, namely—an advance into the western mountains, an advance to the south, and an exploration of the volcanic region.'

This is an ambitious programme. How admirably it was carried out can best be judged by a careful perusal of Captain Scott's modest story of his efforts and an inspection of the results of other Antarctic expeditions.

The 'Discovery' expedition left England August 5, 1901, and returned three years later, having spent two winters within the Antarctic circle fast in the ice in McMurdo Sound not far from the famous volcanoes Mts. Erebus and Terror. Before entering winter quarters the 'Discovery' was able to explore the whole face of the Great Ice Barrier which extends over 34° of longitude eastward of South Victoria Land. Its eastern limits were established by the discovery in longitude 150° W., of King Edward VII. Land. Its present face has receded from twenty to thirty miles since it was surveyed by Sir James Ross sixty years ago. This fact agrees with the evidences of glacial recession in the land ice. Captain Scott argues that this great ice sheet, hundred of miles in extent, is afloat, basing his conclusions upon soundings along its face, upon temperatures taken in crevasses, its rise and fall with the tide, and the regularity of the tremendous radial crevasses twenty to thirty miles in length which form in its margin where great glaciers from the inland ice cap of Victoria Land join it. A displacement of 608 yards in thirteen months of one of the depots established near its margin indicates considerable movement in this huge field of ice. The height above sea level of its free sea-worn face reaches a maximum of 280 feet, and its mean thickness is estimated to approximate 900 feet. Examination from the balloon, and the various sledge journeys from winter quarters, indicate that the Great Ice Barrier is a monotonous level field of ice, devoid of life or of relief of any sort save that which the fierce and fitful winds that sweep with terrific violence over its surface give to the *sastrugi* or snow waves on its surface. It was along the western margin of this Great Barrier that Captain Scott made a memorable sledging journey to the southward in the summer of 1902. The results of this journey, lasting ninety-three days and covering 960 statute miles, afford a very complete survey of the western boundary of the Barrier and the eastern mountains of Victoria Land to latitude of 83° S., nearly 5° beyond all previous records. Photographs, panoramas, and sketches, as well as multitudinous observations, make the record of this journey exceptionally complete.

The unique story of this long but successful struggle with nature in her wildest moods, against appalling odds, forms one of the most thrilling chapters in the history of polar explorations. The battle with repeated blizzards, and the fearful cold, the toilsome march with the heavily laden sledges through the yielding snow or over the rough *sastrugi,* the oft-recurring frost bites, the blinding glare of the snow, the scant food supply, the horrible nights in frozen or chill and damp sleeping bags, relieved only by oft-repeated but never realized dreams of an ample meal, and worst of all the slow but certain inroads of scurvy,—all these combine to heighten the heroism of Captain Scott and his two companions.

One of the greatest discomforts in sledging arises from the difficulty of resting in the fur sleeping bags, which gather the snow and moisture and soon double their weight with the accumulating ice, which cannot be removed even in the heat of the so-called summer of the Antarctic.

'A night in such a sleeping-bag as we are picturing, with the temperature below 40°, cannot be said to be less than horribly uncomfortable. . . . Ordinarily, we sleep in the fitful, broken, comfortless fashion of which the mere recollection is a nightmare, and even this poor apology for slumber does not come until we have lain broad awake and shivering for an hour or two.

'With the temperature at --48° we can make a shrewd guess as to the sort of night that is before us. The first half-hour is spent in constant shifting and turning, as each inmate of the bag tries to make the best of his hard mattress or to draw the equally hard covering closer about him. There is a desultory muffled conversation broken by the chattering of teeth. Suddenly the bag begins to vibrate, and we know that someone has got the shivers. It is very contagious, this shivering, and paroxysm after paroxysm passes through the whole party. . . . Presently we hear our neighbour marking time, and we rather unnecessarily ask him if his feet are cold; he explains their exact state in the most forcible language at his command.'

In the following winter Captain Scott made a sledge journey on to the ice cap which covers the great plateau of Victoria Land, 'the most desolate region of the world. There is none other that is at once so barren, so deserted, so piercingly cold, so wind swept, so fearsomely monotonous.' The elevation of this great snow plain is about 9,000 feet, and above it tower naked and barren peaks or nunataks to elevations of over 15,000 feet. Captain Scott spent eighty-one days in a toilsome journey up the glacier to this plateau and over its undulating

surface, a distance of 1,098 miles, and climbed total heights of 19,800 feet. He closes his record with a 'devout hope that wherever my future wanderings may trend, they will never again lead me to the summit of Victoria Land.'

One of the dangers incident to travel on the ice is that from crevasses hidden by the snow. Into one of these fathomless blue depths Captain Scott and one of his two companions were suddenly precipitated.

'Personally I remember absolutely nothing until I found myself dangling at the end of my trace with blue walls on either side and a very horrid-looking gulf below; large ice-crystals dislodged by our movements continued to be showered down on our heads. As a first step I took off my goggles; I then discovered that Evans was hanging just above me. I asked him if he was all right, and received a reassuring reply in his usual calm matter-of-fact tones. Meanwhile I groped about on every side with my cramponed feet, only to find everywhere the same slippery smooth wall. But my struggles had set me swinging and at one end of a swing my leg suddenly struck a projection. . . . I found myself standing on a thin shaft of ice which was wedged between the walls of the chasm —how it came there I cannot imagine, but its position was wholly providential; to the right or left, above or below, there was not the vestige of another such support—nothing, in fact, but the smooth walls of ice. . . . With two of us on top and one below, things had assumed a very different aspect, and I was able to unhitch my own harness and lower it once more for Evans; then with our united efforts he also was landed on the surface, where he arrived in the same frost-bitten condition as I had. For a minute or two we could only look at one another, then Evans said, "Well, I'm blowed"; it was the first sign of astonishment he had shown.'

Not the least interesting part of Captain Scott's narrative are his references to the animal life of the Antarctic.

'There are no land mammals, properly so called, within the Antarctic Circle. There are no South Polar bears; there are no Antarctic foxes; there are no large mammals of any sort or kind save whales, which live entirely in the water, and seals, which spend more than half their time there.

'Geology has not disclosed to us any lost Antarctic mammalian fauna, although it has suggested to us the possibility that at one time there was a climate, and perhaps a vegetation, that might have suited it. . . . Separated now by some hundreds of miles of very stormy ocean from the nearest habitable lands, with currents of wind and water all setting in precisely the wrong direction, it maintains an almost perfect barrenness.

'The Antarctic continent now boasts of a vegetation which includes a few low forms of moss and lichen, and a terrestrial fauna which consists of one minute and primitive form of wingless insect. Of the whales and seals and birds, the last-named alone have any pretension at all to a terrestrial habit of life, in that they use the moraines and rocky cliffs of the continental shores as nesting sites. But they are all pelagic sea-birds.'

The expedition was particularly fortunate in having the services of several excellent photographers and of the surgeon-artist Dr. Wilson. The latter's sketches of the wonderful mock suns seen on the Great Barrier, and of the *aurora australis* are unique; while his studies of the great Emperor penguins constitute a most interesting bit of natural history. The two volumes are very fully illustrated by most excellent reproductions of well selected photographs, which in themselves constitute a record of the expedition of a most interesting nature. In this particular these volumes of polar travel easily surpass all previously-published accounts of exploration at either pole.

Captain Scott's narrative is very full of detail, — confessedly so, for the sake of utility to others who would attempt a similar enterprise. But it never becomes tedious thereby, indeed one's interest is rather increased by the fulness and care with which the story is told. The freshness and novelty of the subject matter command an immediate hearing, and the charm of the narrative, the well balanced perspective, and above all the manly record of heroic endeavor here revealed bid fair to make Captain Scott's modest account one of the classics of polar exploration.

Doubtless there were many favoring circumstances which enabled the expedition to make this phenomenal record,— a lucky choice for winter quarters in close proximity to a feasible southern route, and favorable movements of the ice-pack which gave it the chance to reach high latitudes and to escape again with the ship. But after all is said, a large modicum of praise is due to this intrepid explorer and his plucky company for the untiring zeal which they exhibited in pushing forward the confines of knowledge in the Antarctic by almost superhuman efforts, in physical discomfort and amidst dangers that would have appalled most men even of Anglo-Saxon blood. To the list of British names illustrious in the annals of exploration, to those of Drake, Cook, Baffin, Franklin, Ross, and Nares, should be added that of Scott. CHARLES ATWOOD KOFOID.

## ENGLAND'S LATER YEARS.*

Mr. Justin McCarthy has employed the years of his ill health and enforced withdrawal from political life in preparing various works of historical character dealing primarily with the reign of Queen Victoria. He now presents the fourth and fifth volumes of his 'History of Our Own Times,' the first two volumes of which appeared many years ago, followed much later by a third volume. In the words of the preface, these two concluding volumes

*A HISTORY OF OUR OWN TIMES. By Justin McCarthy. Volumes IV. and V. Illustrated. New York: Harper & Brothers.

'have for their object in the first instance to give a clear and comprehensive account of all the events of public importance occurring in or to the British Empire during the years between Queen Victoria's Diamond Jubilee and the accession of King Edward the Seventh. But, besides this obvious object, the volumes include a retrospect of the important changes which the reign of Queen Victoria saw in the public life, the literature, art, and science — more especially the applied science— of that period, the changes which have come about in the habits and manners of the time; and also the leading characteristics of the men and women who have grown into celebrity during these later years.'

This quotation sufficiently indicates the purpose of the author and the scope of his work. As in the previous volumes, Mr. McCarthy's method is that of the high class journalist rather than that of the historian; and in this is to be found the chief charm of his work, for the reader obtains the acute impressions of a contemporaneous observer of events, presented in a pleasing and clear style. Some of the principal conditions thus described are, in Volume IV., the development of the policy of colonial federation, with resulting difficulties in South Africa, the European aspect of the Greek-Turkish war, the reconquest of Egypt, the 'Boxer' troubles in China, the American intervention in Cuba, and, in home politics, industrial questions, church rituals, woman's suffrage, and the ordinary parliamentary happenings not treated under other headings. In Volume V. the only topic of extra-English interest treated at length is the war in South Africa, the greater portion of the volume being given to purely insular politics, and to characterizations and retrospect of men and conditions of the entire Victorian era. From none of these chapters does the reader obtain any new information of historical importance, for Mr. McCarthy has simply thrown into attractive form the current newspaper knowledge of the events themselves. Nor is any real criticism offered, for the author is so consistently generous in his attitude toward the leading men of England that he sees only, or at least states only, their good qualities. It is certainly not historically true, for example, that Gladstone's motives were never attacked by his political opponents; and yet Mr. McCarthy in a chapter wholly laudatory in its character, on 'The Death of Gladstone,' asserts that 'Even his [Gladstone's] most unyielding political opponents never believed him guilty of adopting any course for the sake of mere party interests or of taking up any cause for the reason that it was popular, and that its advocacy might strengthen the Administration of which he was the leader.' Possibly Mr. McCarthy would make a distinction between an attack by political opponents upon the motives of Gladstone, and the real belief of those same opponents in their purity. But when Mr. Morley has found it necessary to devote much space in his Life of Gladstone to a defense of Gladstone's seemingly sudden conversion to a Home Rule policy, it would certainly appear that he at least believed in the sincerity of the criticisms made. For Mr. Morley's defense is a defense of the motives, not of the act itself.

If, then, these additional volumes of the 'History of Our Own Times' contain no new material and are not critical, in what way are they of any historical importance? In none save in the impression received, even though not distinctly stated, of the author's own personal attitude toward men and events. For Mr. McCarthy is himself a man of historical importance whose opinions it would be well worth while to know, even if only with the purpose of estimating his attitude, and the attitude of the party, to which he belonged, toward leading personages and conditions in recent English history. As already indicated, it is wholly impossible to know how the author really estimates the men of this period. And even with regard to events and conditions, the same non-critical characteristics render any understanding of the author's personal convictions difficult. Yet he certainly has them, and occasionally they peep out from the carefully worded *résumé* he offers. Taking for granted his belief in the justice and wisdom of Home Rule for Ireland, to the attainment of which Mr. McCarthy has devoted his political life, his most marked revelations of self are centered about four topics. He is distinctly not attracted by the modern cry of 'Imperialism,' caustically remarking that this more eupheumistic term has come to be applied in late years to what was once spoken of in contempt, or at least in derogation, as 'Jingoism.' Again, while he is eminently just in detailing the proof offered before the Parliamentary committee that investigated the extent of the participation of Rhodes and of Chamberlain in the famous 'Jameson Raid,' he unquestionably sympathises with that minority which believed the committee unwilling to probe the matter to the bottom. In the third place, in a chapter entitled 'Here's a Woman Would Speak' he notes the steady development of the woman's suffrage principle in municipal and county organizations, and by his friendly discussion of the greater issues of national voting and representation shows at least an open mind and a sympathetic attitude toward the general movement, though he does not prophesy and does not distinctly state his own principles. And finally and chiefly, he is thinking and writing of a world that has passed, of men that have played their part and have disappeared from the scene of action, of events that have had historical importance but are no longer

intimately related with the world of to-day. It may seem impossible that one writing of so recent a period should acquire so remote a point of view, yet the impression is there and is perhaps intentionally conveyed. For Mr. McCarthy certainly feels and makes his readers feel that the Victorian era is closed, and that the men who took important parts in those years can not, and have not, been replaced in the present English political world. His two volumes are divided into twenty-four chapters, of which four specifically deal with the death lists of separate years, while two others are devoted to summaries of the careers of Gladstone and of Queen Victoria respectively, so that one-sixth of the contents of his work is concerned with what may be called obituary reminiscences. In addition to all this, one of the two concluding chapters of 'Retrospect' consists of personal impressions of parliamentary leaders who died at a time earlier than the period of which these later volumes treat. This striking characteristic of Mr. McCarthy's work is surely illuminative of his own temper of mind; and while it may be regarded as a flaw in his method of treatment, it nevertheless adds much to our understanding of the author. The first two volumes of this history, written at a time when the author was closely connected with the men he described, and the events he narrated, glowed with the vigor of enthusiastic participation, and conveyed something of the glamour of autobiographical statement. In these later volumes he is the intelligent observer, but lacking in the inspiration that comes with intimate knowledge. Yet the most persistent feeling with the reader will be one of regret that the author should realize so profoundly and unnecessarily the close of his own distinguished political career,—a regret the more keen when it is remembered that he still holds a unique position as the clearest and most entertaining narrator of modern political events.

For while in honest criticism it must be frankly stated that this 'History' is no history at all in the proper use of the term, it is nevertheless true that Mr. McCarthy has succeeded in conveying in better form than has previously been done a mass of logical selected information about the last years of Victoria's reign. His volumes may be considered as the highest form of such productions as the 'Annual Register,' systematized and made consecutive. To this he has added personal characterizations, which, while invariably too generous, yet leave a clear impression of the person described. His last chapter of 'Retrospect' is not so valuable, for it is merely a summary of physical and scientific changes that have taken place during the century, and contains no real analysis of the effects of such changes on national character or life. But Mr. McCarthy is always readable, and the entertaining quality of his work will undoubtedly be of value in bringing to the negligent reader some familiarity, at least, with the main features of later English politics. The work is illustrated with sixteen portraits, and the last volume contains a good index.

E. D. Adams.

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### Kate Greenaway and her Friends.*

It is not often that biographers so discriminating, painstaking, and appreciative as Messrs. M. H. Spielmann and G. S. Layard are permitted to exercise their gifts upon material so delightfully adapted to their purposes as that which clusters about the name of Kate Greenaway. Their joint biography, drawing its literary interest from many and unique sources, and illustrated by numberless artistic reproductions of drawings either unpublished hitherto or wholly inaccessible to the general public, is one of the few real treasures of the autumn publishing season. Those who have long loved Kate Greenaway and her quaint conceptions of childhood will take pleasure in so distinguished a study of her life and work, and will find much interesting new material to add to their own memories. And on the other hand, that much larger circle who regard Miss Greenaway vaguely as a bygone illustrator of children's books which set a passing fashion for big hats, mitts, muffs, and short-waisted, long-skirted dresses, and who know nothing definite about her private life,—this great majority will be pleasantly surprised at the revelations of the new biography. Even now, as the writers admit, Miss Greenaway's standing as an artist is disputed. 'As Mr. Lionel Robinson asked at the time [of her death]—did she found a school or did she only start a fashion? Was hers but a passing *ad captandum* popularity or does her art contain the true elements of immortality?' However time may answer these questions, it is certain that an art and a personality which could interest Ruskin and draw from him unstinted praise and many a vigorous scolding (more good-tempered than Ruskin's scoldings were at all given to being) and could win for themselves besides a host of friends like the Locker-Lampsons, the du Mauriers, Mr. Austin Dobson, the Tennysons, and the Arthur Severns,—that an art and a personality so environed will be capable of interesting biographical treatment.

The peculiar competence of the present writers lies in their eager seizure upon all possible points of interest, and their strong sense

* Kate Greenaway. By M. H. Spielmann and G. S. Layard. Illustrated. New York: G. P. Putnam's Sons.

of proportion, which assigns to each item its proper space in a volume that has not a dull page or a bit of superfluous 'padding.' Apart from her work, they justly consider the great feature of Kate Greenaway's life to have been her friendship with Ruskin. They have been very fortunate in securing from Ruskin's literary executors generous permission to make copious extracts from Ruskin's side of the correspondence that went on vigorously between him and 'K. G.' for many years, until owing to Ruskin's failing health it finally ended as a wonderfully sustained and spirited monologue by 'K. G.' alone. These letters, hitherto unpublished, constitute the unique feature of the text, though it must not be rashly assumed that the narrative or the rest of Miss Greenaway's correspondence are lacking in vivacity or in the atmosphere that enables the reader to realize the delightful personality behind the commonplace and unobtrusive exterior that its owner sometimes bemoaned. Much of the material in the chapters entitled 'Early Years' was obtained from the rough draught of an unfinished autobiography of Miss Greenaway's childhood. Owing to their discursiveness and lack of literary form, these reminiscences have been generally reproduced in the third person. To them is due in large measure the vivacity of this portion of the narrative. An interesting side-issue is the careful account of the partnership between Miss Greenaway and Mr. Edmund Evans, to whose expert color-printing by means of wood blocks was due a measure of her wonderful success. The revolution she achieved in one form of book-illustration would have been impossible without Mr. Evans's help. Nor are Miss Greenaway's verses neglected. These are often referred to incidentally, and a final chapter sums up the matter much after the judgment of Mr. Austin Dobson, who declared, 'She was very deficient in technique, but she had the root of the matter in her.'

As for the illustrations, they are all unique. Nothing is reproduced from Kate Greenaway's regularly published books, and it seems as if no pains had been spared to collect all the personal and elusive drawings, whether mere sketches or elaborate oil portraits, which are treasured by her brother, and her friends and patrons, and by their generosity here first reproduced. The end-papers are facsimiles in miniature from the nursery wall paper printed with Kate Greenaway's special permission by the owner of the original drawing. Pen and pencil sketches that appeared on letters to Ruskin or Miss Dickinson form chapter headings or black-and-white inserts. Sometimes a whole letter, with its drawing, is reproduced in facsimile, and several of Ruskin's letters are shown in the same form. The color-prints, exquisite examples of the best results to be obtained by the modern three-color process, reproduce water-color drawings in the possession of friends such as Mr. Stuart M. Samuel, whose treasures include a dainty 'procession' of girls bearing flowers, originally sent to Ruskin upon his birthday, and less elaborate but often beautifully finished drawings which Kate Greenaway was wont to inclose in letters to Mrs. Arthur Severn, and to present to other friends as the best thanks within her power for kindnesses rendered her. Particularly interesting are facsimiles of two pages from a tiny MS. bibelot entitled 'Babies and Blossoms,' drawn by Kate Greenaway and written by Frederick Locker-Lampson as a surprise for his wife, and an original four-page story written and illustrated by Miss Greenaway for Mrs. Severn's daughter Violet.

Ruskin and Kate Greenaway did not meet until 1882, but his first letter to her, composed in a delightfully fantastic vein, was written in December of 1879, probably at the suggestion of her good friend and sincere though kindly critic, Mr. H. Stacy Marks. At that time Miss Greenaway was already famous. Her Christmas cards and her illustrations ranked with or above Walter Crane's and Caldecott's; she had been admired, imitated, caricatured in 'Punch,' and pirated in Germany and Belgium. 'The Birthday Book' had been issued and had prompted Stevenson to try his hand at verses for children; and French and English critics had vied with one another in admiration for the unaffected beauty, delicate humor, and exquisite technique of the drawings in 'Under the Window.' Ruskin had had much to say of her feeling for children, and had hesitated for some time, wishing to write to her but fearing to write harmfully, before he finally ventured to address her. The punctuation in these quotations, as in all the letters, follows Ruskin's curious custom of substituting dashes of various lengths for commas, semicolons, and colons. He writes:

> 'My dear Miss Greenaway — I lay awake half (no a quarter) of last night thinking of the hundred things I want to say to you — and never shall get said! — and I'm giddy and weary — and now can't even say half or a quarter of one out of the hundred. They're about you — and your gifts — and your graces — and your fancies — and your — yes — perhaps one or two little tiny faults. . . . Well, of the thousand things — it was nearer a thousand than a hundred — this is anyhow the first: Will you please tell me whether you can only draw these things out of your head — or could if you chose, draw them with the necessary modifications from nature? For instance —'

And he goes on to explain that he has seen many farm-houses down in Kent and twenty children in his parish school that are lovelier than any in Kate's book. Only the children

are 'not like blue china — they are not like mushrooms — they are like — very ill-dressed angels. Could you draw groups of these as they *are?*.' He goes on to enumerate fourteen other items:

'No. 4 of the thousand: Do you ever see the blue sky? and when you do, do you like it?

'No. 5. Is a witch's ride on a broomstick the only chivalry you think it desirable to remind the glorious Nineteenth Century of?

'No. 6. Do you believe in Fairies?

'No. 7. In ghosts?

'No. 8. In Principalities and Powers?

'No. 9. In Heaven?

'No. 10. In — Anywhere else?

'No. 11. Did you ever see Chartres Cathedral?'

And so on to No. 15: 'Will you please forgive me — and tell me — some of those things I've asked?'

Miss Greenaway responded promptly to this comprehensive catechism, and Ruskin wrote again, urging her to study nature. A year later he goes into raptures over the first original drawing of hers that he has seen.

'The drawing is so boundlessly more beautiful than the wood-cut. . . . These books are lovely things but, as far as I can guess, from looking at this drawing, your proper work would be in glass painting — where your own touch, your own color, would be safe for ever,— seen, in sacred places, by multitudes — copied by others, for story books — but your whole strength put in pure first perfectness on the enduring material. Have you ever thought of this?'

There is something almost grotesque in the idea of Ruskin, painstaking student of nature in her every least manifestation, exercising his critical faculty in perfect seriousness upon 'K. G.'s' fairy-like conceptions. It suggests inevitably a picture of an elephant trying vainly to comprehend and to correct the careless flittings of a gay butterfly. The fact that neither Ruskin nor Miss Greenaway seemed to be conscious of any such incongruity shows more clearly perhaps than any other one thing how seriously Kate Greenaway was accepted and how highly valued by those who best understood her ideals and methods.

Some of Ruskin's detailed criticism is very picturesque and amusing. In June, 1883, he writes:

'Now be a good girl and draw some flowers that won't look as if their leaves had been in curlpapers all night — and some more chairs than one chair — with the shade all right and the legs all square — and then I'll tell you what you must do next.'

Again on the 15th, from Oxford:

'I do want some children as they are,— and that you should be able to draw a pretty one without mittens, and that you should be more interested in phases of character. I want your exquisite feelings given to teach — not merely to amuse. . . . I'm going to do a bit of "Kate" glass directly, for some English hall in fairyland. [He had already had at least one such window made.] You'll soon have proof of the lecture on you!'

He is forever complaining of the children's feet. 'I wish some of the children had bare feet and that the shoes of the others weren't *quite* so like mussel-shells,' he writes once. 'Butter boots' is another of his apt comparisons. Soon after he complains that 'the feet *are* getting *too* small,' adding, 'I want you to go to Boulogne and take a course of fish-wives and wading children.'

Another *bête noir* of Ruskin's is the big Greenaway hats. He insists that they are merely easy substitutes for the back-grounds that she cannot draw. He growls about her conventionalized landscapes, declares that he is ashamed of her 'Language of Flowers,' and then, relenting a little, packs off some 'sods' for her to paint, 'not to tease you — but they'll go on growing and being pleasant companions.' She promptly paints one, and he sends off an ecstatic telegram: 'The sod is quite lovely, the best bit of groundwork I ever got done, so many thanks, but don't tire yourself so again.'

Unfortunately Ruskin seldom preserved letters, and none of Miss Greenaway's to him are extant until the years came when he ceased to keep up his side of the correspondence. But it is clear that she must have displayed a good deal of tact in managing her bearish critic. He never got really angry, never lost his interest in her work, which he often refers to in such terms as 'lovely, beyond all thanks or believeableness or conceiveableness.' And Kate, for her part, went her own way, profiting by his excellent advice and very grateful for his interest, but quite unhampered by his 'tyrannies,' as he himself once at least called them, and taking pains never to let him see a book until it was safely printed.

It was not that he did not admire the virtues of her work, but he wanted it to have all the virtues. In one of his last letters to her, written from Sandgate, he shows how he values her peculiar gift of imagination.

'You cannot conceive how in my present state I envy — that is to say — only in the strongest way, long for — the least vestige of imagination, such as yours. When nothing shows itself to me — all day long — but the dull room or the wild sea and I think what it must be to you to have far sight into dreamlands of truth — and to be able to see such scenes of the most exquisite grace and life and quaint vivacity — whether you draw them or not, what a blessing to have them there — at your call. And then I stopped and have been lying back in my chair the last quarter of an hour,— thinking — If I could only let you feel for only a quarter of an hour what it is to have no imagination — no power of calling up lovely things — no guidance of pencil point along the visionary line. Oh, how thankful you would be to find your mind again.

'And what lovely work you have spent — where no one will ever see it but poor me — on the lightest of your messages. . . . Well, I had joy out of them — such as you meant — and more than ever I could tell you.'

It is a pity that space is lacking to quote from the occasional letters in which Ruskin speaks more fully of himself — of his battles at Oxford with atheistic scientists and careless students, of his greater battle with himself and the gathering shadows, of the flowers he loves best and the novels he detests most, of his autobiography that is going to be 'so dull' and 'so meek,' of the reasons why clouds float, of the weather, without and within.

Kate's letters to him, in spite of the difficulty under which she wrote, without the inspiration of answers, are charming — always sympathetic, always cheerful, 'newsy,' and characteristic. Writing from London to the recluse at Brantwood she naturally speaks often of the art exhibits she attends. Her favorite adjective for the very modern painters is 'funny,' and generally she writes it all in capitals. It is this quality of artless frankness in her letters, their ingenuous merriment, their abandoned joy in the beauty of the earth, rather than their literary finish, that gives them charm.

As the years go on there are hints of depression, of a feeling that she is being superseded and 'forgotten' in spite of all her efforts. But this is not dwelt upon. The impression left by the biography is of a personality at once gay and serious; of a life spent in hard endeavor towards high ends, and reaping great reward in achievement, in friendship, and in the popular favor which measures achievement; of a career rounded and closed before it has grown burdensome.

EDITH KELLOGG DUNTON.

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## THE RESCUE OF RELIGION.*

A few years ago, Mr. W. H. Mallock gave us 'Religion as a Credible Doctrine.' This work, notwithstanding the title, was mainly devoted to the pulverization of the religious apologists; but nevertheless, it presented at the end cogent reasons for still maintaining the general religious position. The same author's new book now before us is, as it were, a new edition of the old, with the proportions altered. It would not be truly Mallockian if it did not hold up for exhibition the weaknesses of previous writers, and indeed it does this throughout; but it does much more, it seeks to present the fundamental axioms of religion in such a way that they can be accepted, — not in spite of, but rather because of, modern scientific knowledge. Passing over the introduction, which contains some curiously poor verses, we find a closely-reasoned argument continued from the first page to the last, with little pause for breath. It is a book to be read at a single sitting, like a good novel. To say that it is interesting, well written, and appropriate to the times, is to offer it the merest justice; but to describe it as a complete success is perhaps going too far. Perhaps it would be more successful if it were less complete.

Belief, it is observed, is necessary to our continued existence. Daily and hourly — from minute to minute — we act in accordance with our beliefs. These beliefs are founded, we commonly say, on experience; but when we attempt their logical analysis we sooner or later find ourselves confronted by absurd contradictions.

> 'If the conception of freedom eludes and baffles the intellect, so in their last analysis do our conceptions of everything. As Spencer has shown, we cannot, without self-contradiction, conceive space, or matter, or motion, or causation, or our own conscious existence. Our consciousness is always a consciousness of the present moment; but the present moment is an ever disappearing point, which has gone before we can name it — which holds all, and yet is nothing. . . . Matter has three dimensions, yet resolves itself into points with none. Nothing can be thought of as not having a cause; yet all causes end at last in an Absolute which can cause nothing; and if we look on this Absolute as an absolute yet personal God, God, as Dean Mansel shows us, is all the unthinkables in one' (p. 272).

Hence the religious difficulty is, at heart, the same as the scientific difficulty, and all we can say about it is, that it appears to be insoluble by the human intellect.

Are we, then to hold ourselves lost? By no means; for just as in the ordinary affairs of life we depend upon the practical beliefs we have reached, so in higher matters must we rest upon the verities of religion, for the sake of our own sanity and the progress of civilization. What are these higher matters, and what are the verities of religion? Logic does not tell us; science, as a logical system, knows no higher or lower, better or worse. Yet, as we live, we may not, cannot, abandon our system of values, or admit that good and bad, higher and lower, beauty and ugliness, are one and the same thing. If the cosmos has no soul, if we ourselves are but bubbles formed in an instant and bursting in the next, if all we do, think, or say was predetermined in infinity, the very meaning of the higher life is lost. Man has tediously climbed the ladder of evolution, until at length he seems to see over the housetops the distant hills; and is he now to be told that they are a figment of his imagination? He will not be so stultified, logic or no logic.

Granting so much, do we therefore grant anything and everything? The sublime notoriously borders on the ridiculous, and when the other day I heard an orthodox clergyman gravely maintain that God had a throne set up in a certain part of the heavens, I could

*THE RECONSTRUCTION OF RELIGIOUS BELIEF. By W. H. Mallock. New York: Harper & Brothers.

only suppose him to be wanting in a sense of humor. The truth of the matter is, that it will not do to confuse the ultimate illogicality of things, as they necessarily appear to our minds, with a system of thought which for everyday practical purposes will not work. We believe in the freedom of the will, within limitations, as a practical necessity; but to hold at the same time some of the traditions of theology and the theories of science, or even the opinions resulting from common experience, is like caging together two furious beasts, which can by no means endure one another. As O. W. Holmes said, the scandalous thing is not that such combinations make people insane, but that people profess to hold by them and retain their sanity.

But the religious apologist will say, that is true; but turn out the scientific beast, not the religious one! Why cannot we do that? Ultimately for the practical reason that the scientific animal will and does serve us in a thousand ways, and is always ready to come at our call; while the other is shy and cantankerous, to say the least. If we were monomaniacs, it might be different.

Here is the whole point of Mr. Mallock's contention. The religious beast has got to go; there is no reasonable doubt about that; but must religion go with it? If it must, the end of human progress, as we understand it, has come; but it must not, and moreover, cannot, in the nature of things. The clergy are too wedded to old traditions, and too ignorant of science, to afford much help; the scientific are for the most part too narrow; and hence the inevitable new birth is not an easy one, and the transition period is one in which men seem cast adrift. The very psychological conditions which made the coming of Christ so opportune 1900 years ago, have arisen again.

I have not attempted to reconstruct Mr. Mallock's argument in this short review, but merely to describe his general purpose. Neither has it seemed worth while to offer detailed criticism, though 'science,' as understood by many, is likely to repudiate such things as the inheritance of sense-impressions described on p. 37. There remains, however, a more fundamental objection. Mr. Mallock says:

'We must, then, recognize anthropomorphism, understood with certain limitations, as providing us with what is not only not an illegitimate, but the sole scientific means, of approaching the problem of the ultimate character of the universe. Just now we compared the Unknowable First Cause, as Haeckel, Spencer, and their whole school represent it, to a seemingly blank slab which when cleaned by a further application of the methods of these thinkers themselves, is seen to be covered with innumerable cryptic inscriptions; and we asked whether it were possible to discover any Rosetta Stone — any bilingual tablet — by means of which we might be able to spell out a part of them; and here we have our answer. The Rosetta Stone of the universe for ourselves is the human brain, in which matter and conscious mind are immediately presented to us as identical, and we are able to watch reality at work under its two aspects' (p. 179).

This attractive idea is developed at considerable length, with the result of apparently justifying, or at least rendering more or less probable, the existence of a cosmic God. The objection which may at once be raised to it is this: that the human mind cannot be thought of as cosmic and omnipotent. Our very thought — the emergence of cerebration into the field of consciousness — depends upon the existence of active conflict, and upon the reactions between personality and non-personality. If the absence of free-will is unthinkable, so equally is unrestrained free-will: it is like the conception of pushing with nothing to push. The human mind or personality, magnified into a cosmic God, would be exactly the blank slab which Haeckel and Spencer are said to have depicted, and while the conception might have value in philosophic discussions, it could have nothing whatever to do with religion. Monotheism carried to its logical extreme is Pantheism, and possesses no reality which the human intellect can grasp. The really religious man cries '*My* God,' and while he may postulate an omnipotent and cosmic deity, in reality he addresses himself to his spiritual father or friend, who is thought of as one like himself only immensely superior. Philosophically, it is perfectly reasonable to hold that each man's individual God is a phase or aspect of spiritual totality, just as each man's garden is a phase or aspect of material totality; but for the purposes of living religion, each must have his own special deity, who ministers in special ways to his needs. Thus some of the creeds of paganism are seen to be more genuinely alive and purposeful than we have been wont to assume, and polytheism is no longer a word of reproach, but a reasonable projection of the diverse aspirations of mankind.

T. D. A. Cockerell.

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## Henry James: An Appreciation.*

All of Miss Cary's work in biography and criticism is marked by the distinct note of *appreciation*. In such a spirit she has studied Rossetti and William Morris, Tennyson, Browning, and Emerson. She brings her reader into close touch with the mental and spiritual traits of each author, and leaves him with a deeper

*The Novels of Henry James. By Elisabeth Luther Cary. With a Bibliography by Frederick A. King. New York: G. P. Putnam's Sons.

impression of the general influences of the subject chosen for study. In her latest volume, a critical interpretation of the novels of Mr. Henry James, she has found a theme well suited to her powers of insight and illumination.

In an introductory chapter various questions are raised regarding the influence of Mr. James upon his readers,—such as whether or not their minds are enriched by his fiction, and whether his work tends to quicken the vision and grasp of beauty in art, in character, and in the external world. From the first we are assured that to Miss Cary, as to all admiring readers of Mr. James, the answers to such queries must be strongly affirmative. Tracing his early work, with its 'promise of triumph over the commonplace,' following his years of ripening amid English and Continental influences, emphasizing his French mode of style with its 'rich density of detail,' Miss Cary reaches her first general assertion of Mr. James's highest ideal as critic and novelist alike, — to combine 'what a critic of painting would call tactile values with the greatest amount of spiritual truth.'

In the second chapter, on 'American Character,' one finds an excellent review of Mr. James's attitude towards the salient and incidental qualities of Americans, from his first studies in 'Watch and Ward' and 'Roderick Hudson' to 'The Ambassadors.' Miss Cary, like her subject, is constantly 'striking matches' for our enlightenment on her theme, while, with keen phrase, she says that Mr. James has written, not a *Comédie Humaine* but, in large measure, a *Comédie Sociale*, dealing with the mental and social contacts of Americans and Europeans. With amusement, that is also echo, we read in the same chapter this sentence, bearing directly upon 'Roderick Hudson' but applicable to much of the author's character-delineation: 'All through the book people explain themselves to each other and explain each other to themselves.' 'The Genius of Places,' that intense feeling which Mr. James shows for certain houses and surroundings, gives theme to another chapter, with special illustrations from 'The Portrait of a Lady.' A consideration of 'The Question of Wealth,' interpreted from their attitude toward wealth of Mr. James's characters, from Isabel Archer and Adam Verver to the stupid and gross spenders in 'The Spoils of Poynton,' leads on to the conclusion that 'appreciation of the two kinds and uses of wealth, the material and the immaterial, —this, perhaps, is the marked characteristic of his representation of society in which the "picture and the idea" are present in such even proportion.' Under the elastic title of 'Imagination' are introduced anew queries regarding the universal truth and the real expressiveness of the novelist's characters. Recognizing that the conscious appreciation of such women as Maisie, Nanda, Maggie, and Maria Gostrey must come slowly, Miss Cary justly lays stress upon the staying quality of their images when once they are impressed. With discrimination she points out that Mr. James does not dissect his characters, but rather he builds them up synthetically and slowly, to gain large effects. Of her author's symbolism and swift psychological images she says, with personal zest: 'From the point of view of one who likes it, such an exercise of the imagination brings back the delicious early sense of living in a fairy-tale, but without the sacrifice of our later sense of reality. We gain from it both the show of things and their significance, both the fable and the moral, both the text and the picture.'

If there is weakness anywhere in this interesting and luminous study it is in the chapter on 'Philosophy.' One wishes that more expansion of Mr. James's moral and psychologic messages had been included. With happy metaphor the author speaks of the difficulties in the way of such study—'It is easy, no doubt, in a wood so closely set with handsome growth, to see only the trees.' Questioning if Mr. James has followed his own ideals as set forth in 'The Art of Fiction,' Miss Cary finds in him a judicial mind and a constant presentation of some moral or intellectual problem, frequently a problem of choice. An exhaustive bibliography by Mr. Frederick Allen King, arranged logically as well as chronologically, is a valuable adjunct to the chapters by Miss Cary.

ANNIE RUSSELL MARBLE.

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## HOLIDAY PUBLICATIONS.

### II.

One of the most elaborate, as well as one of the most authoritative, art books of the season is Mr. Gustave Geffroy's account of 'The National Gallery' of London, published by Messrs. Frederick Warne & Co. in a volume copiously illustrated with over fifty full-page photogravures and nearly three times as many pictures in the text. An introduction by Sir Walter Armstrong, director of the Irish National Gallery and an illuminating critic, traces briefly but comprehensively the history of the English National Gallery from its foundation in 1824 to the present time. The terse but scholarly method of the introduction is followed in the rest of the book. Mr. Geffroy writes in succession of each of the seven great schools of painting represented in the Gallery, treating in separate articles certain eminent groups of painters or, in a few cases, an individual artist. A special point is made of the origins of each school and of its development from one phase to another, so that each division

of the book is unified through much detail. Mr. Geffroy's criticism is descriptive and æsthetic, as well as historical, and occasionally biographical, when biographical data are essential to the interpretation and understanding of any painting. His style is often brilliant, and always clear and definite. The book is not primarily a history of isolated schools; it is an account and a comparative estimate of those schools as they are represented in the English Gallery, and there is constant reference to the influence of all the groups upon the English painters. To the native school in its various characteristic manifestations one-third of the space available in the volume is allotted. In these days of splendid illustrating almost nothing is any longer astonishing, but it may safely be said that even today a more luxuriously and satisfactorily illustrated book would be hard to find. The more notable pictures, and those containing masses of detail, are reproduced in full-page size, and the smaller half-tonês are very effective for portraits and for some types of landscape. The volume, which is of quarto size, would make an excellent guide-book for visitors to the Gallery, but it seems to be planned more particularly for the leisurely study that comes before or between pilgrimages to London, and its scope and ample illustration, together with the great variety of types represented between its covers, make it an excellent volume with which to start one's artistic training.

If it be possible to say of a city, as it was said once of a woman, 'to have loved her is a liberal education,' that city is Florence. A certain extravagance of language that would be out of place in writing of other cities is quite pardonable when Florence is the theme. 'Flower of all Cities and Cities of all Flowers' is the characterization of Miss Lilian Whiting in her latest book, 'The Florence of Landor' (Little, Brown, & Co.); and whoever in the early Spring has climbed up the green slopes of Fiesole, or the opposite height of San Miniato, and looked down upon the marble town with its cupolas and roofs buried in a sea of blossoms, will appreciate the appellation. Though literary Florence is less well-known than artistic Florence, it is no less fascinating. Of the Anglo-Florentines who formed there such a brilliant literary group during the middle years of the nineteenth century, one of the earliest to come and longest to remain was Walter Savage Landor. For this reason, and not because Landor was in any sense a personal centre (his personal affiliations were too limited for that), Miss Whiting uses 'The Florence of Landor' as a title to cover the more distinctively literary life of the city from 1821, when Landor came to Florence, to 1864, when he died there. Certainly those were great days, and Miss Whiting's book contains many happy pictures of the social life of this inner circle of choice spirits,—'moonlight gatherings on the terrace of some old palazzo, where Italian politics and poetry were discussed over tea and strawberries, or at chance encounters in galleries or churches where the conversational interludes of sympathetic companionship were resumed.' There are so many good things in Miss Whiting's book, that the pity is all the greater that the writer has never acquired the literary virtues of restraint and selection; although in this volume she offends less than usual, her pen too often runs away into merely 'fine' writing, upon topics quite out of place. Then, too, before the book goes into another edition, the publishers should have the proofs read by some one familiar with Italian proper names. A number of excellent half-tone reproductions, mainly from photographs of Florentine buildings and scenery, illustrate the volume.

'With Shelley in Italy,' by Mrs. Anna Benneson McMahan, is an illuminating commentary upon the Italian influences that made Shelley, one bound to be a great poet in any environment, 'the particular kind of great poet that he is.' The book takes the form of an anthology of extracts from the poems, letters, and note-books written between 1818 and the poet's death, with brief introductory comments by the editor upon the circumstances under which Shelley lived and worked in each of the five short years that were left to him. The book is published by Messrs. A. C. McClurg & Co. in a sumptuous large-paper edition limited to two hundred and fifty copies. The binding is of grey boards, with gold decorations and vellum back. Nearly seventy-five photographs, including some taken expressly for this book, are reproduced in tint, by way of recalling pictorially Shelley's Italian environment. Mrs. McMahan has made no addition to our already abundant supply of 'chatter about Harriet'; her interest in Shelley lies on quite another plane. In her general introduction she recalls Dr. Richard Garnett's statement that the great obstacles to a general comprehension of the poet were 'his erudition and the Italian atmosphere which envelops much of his poetry.' In the twenty-five years since this comment was uttered, the erudition has been pretty thoroughly annotated, but Mrs. McMahan's is the first attempt to set the poems in their original environment, by illustration, and by grouping them with apposite passages from the letters and note-books, 'so that the poems may be seen in the making, so to speak.' This is the compiler's object, and she accomplishes it in a way that leaves no need for further justification. Shelley's note to his 'Ode to the West Wind' gains new significance when it is printed below a photograph of the 'wood that skirts the Arno' to which it refers, and the Italian spirit of even so universal a bit of literature as the 'Ode' comes suddenly to the fore in the reader's enjoyment. Descriptive passages in other poems and the extracts from the dramas gain greatly in interest when read in connection with Shelley's almost impassioned account of the experiences that brought them into being. Mrs. McMahan's own writing fills less than a score of her pages,—a fact testifying to her marked ability to speak briefly and to the point.

Mr. H. Noel Williams, who has written popular studies of Madame Récamier, Madame Du Barry,

Madame Pompadour, and other French wits, beauties, and 'queens of the left hand,' has published a new volume along somewhat the same lines, entitled 'Queens of the French Stage' (imported by Scribner). In this new work he discusses in turn Madame Molière; Marie de Champmeslé, Racine's interpreter and mistress; Adrienne Lecouvreur, whose romantic history and tragic death lend themselves easily to exploitation; and several others of the artistic forebears of Mesdames Bernhardt and Rejane. Mr. Williams gives both the 'backstairs' and the theatrical biography of his subjects. Having apparently delved deeply into contemporary records, he speaks with authority, citing sources in foot-notes, and sometimes assembling a rather tiresome array of proofs. Written in clear, vigorous style, the book makes interesting, if not very stimulating reading. Its greatest value lies in the glimpses which it affords of late seventeenth and early eighteenth century French society, and of the attitude of that society toward the actor. The picture is not a pleasant one, for the book resolves itself into the story of *liaisons*, jealousies, infidelities, intrigues, and scandals in high life and low. The history of triumphs and failures on the stage is subordinated to the more significant history of romances in the wings and the green-room; and we are given unprofitable side-lights on those who deserve remembrance simply as artistic or historic personages. For those who played so brilliantly before the footlights often played at the game of life very badly, if one judges them by twentieth century and Anglo-Saxon standards. The book, a substantial volume of some three hundred and fifty quarto pages, is pleasantly illustrated with eight or ten full-page half-tone reproductions after contemporary drawings or paintings. A photogravure from a famous portrait of Adrienne Lecouvreur serves as frontispiece.

Mr. George Wharton James is an indefatigable exploiter of the romance of the great West,—not the West of the gold rush, the gallant cow-boy, or the picturesquely adventurous prospector, but the West of the Indian, whether he be the present-day basket-maker, living peacefully on his reservation, or the savage convert of the Spanish padres, whose crusade to Alta California began at about the time of our revolution and came to an end a dozen years before the territory's annexation. It is this particular phase of his subject that engages Mr. James's attention in his latest book, 'In and Out of the Old Missions' (Little, Brown, & Co.). Finding this theme still too broad to be handled in one volume without undue condensation, Mr. James further limits it in his preface to California missions, promising a companion volume upon those of New Mexico, Arizona, Texas, and Lower California. Full and beautiful illustration is always a feature of Mr. James's books. This new one contains over sixty pages which reproduce one hundred and forty-two photographs of Mission art and architecture, and of street scenes and Indian types to be found in Mission villages. For the bulk of his work Mr. James claims no particular originality. The origin and development of the Missions, the noble deeds they enshrined, the good they did and tried to do for the Indian, have been already treated by experts, from whose works Mr. James has supplemented the impressions gained by personal pilgrimages stretching over a period of twenty-five years. But certain points have never been presented, or presented so fully, before: for example, the origin and the detailed style of Mission architecture, and its influence upon modern architecture in the United States; the mural decorations, the wood-carving, the silver and brass ware, and the figures of saints, in the Missions; and some others. A cursory survey of the book, which extends to nearly four hundred pages, finds it an interesting and adequate treatment of a fascinating theme.

Similar in general style of make-up and also in intention—that of pleasing the 'arm-chair' traveller, without disregarding the needs of his fellow who journeys by road and rail—are two books published by Messrs. L. C. Page & Co., entitled respectively 'Rambles in Brittany' and 'Among French Inns.' The former is the fifth volume of French sketches which Mr. Francis Miltoun has written. It is the informal record of many journeys and rambles, rather off the beaten track of tourist travel. Maps, plans, diagrams, and an index to places will be useful to all classes of readers. There are general chapters on the history, topography, and customs of the province, and detailed accounts of certain regions. A delightful feature of the volume is Mrs. Blanche McManus's picturesque drawings of the country, the architectural monuments, and the people. These, reproduced in tint, with an ornamental cover of heavy buckram, give the book an attractive holiday air.—Mr. Charles Gibson, author of 'Among French Inns,' has a very unfortunate literary style. He defaces almost every page of his book by his badly chosen vocabulary or his disregard for the rules of English syntax. To quote only one sentence from a page which furnishes several examples, equally forcible, Mr. Gibson says in describing the market-place at Caudebec: 'Here we hear the cackle of the hen, and observe the young calf elongate his soft, pink tongue in gentle endearment.' And so, though Mr. Gibson tells us a great many interesting things about Normandy, we cannot feel that his text is worthy of the elaborate embellishment which is given it by over thirty tinted reproductions of photographs, prettily designed end-papers, and an alluring cover.

In response to an urgent demand for more Uncle Remus stories, Mr. Joel Chandler Harris has written 'Told by Uncle Remus' (McClure, Phillips & Co.), a collection of new stories of negro folklore, which are permeated by the same sly humor that has given Uncle Remus his unique position among lovers of good stories. Brer Rabbit, Brer Fox, Brer Wolf, and all the rest of the gay brotherhood reappear in the new book, and Messrs. Frost, Condé, and Verbeck have contributed pictures, in full-page size and also in little vignettes that are quite as charac-

teristic. 'The Reason Why' is the name of the introductory story, which tells how Uncle Remus, after years of silence, happened to begin story-telling again. The reason is as ingenious and convincing as if an excuse for such a proceeding was really needed. The stories explain such interesting matters as 'Why Mr. Cricket Has Elbows on His Legs,' 'How Wiley Wolf Rode in the Bag,' 'When Brother Rabbit Was King,' 'Why Mr. Dog is Lame,' and many others. Uncle Remus has presumably aged somewhat since his first appearance, but his story-telling faculty is unimpaired by time and disuse.

Between the diverting humor of Mr. Oliver Herford's verses and the same humor in its pictorial manifestations, it is hard to choose, particularly since the two together make such a delightful harmony. In his new book, 'The Fairy Godmother-in-Law' (Scribner), Mr. Herford has made the illustrative features rather less prominent than usual. The little pen-and-ink drawings are characteristically clever and original, but the verses are the *pièce de résistance*. The first story, which gives the book its title, is an engaging sequel to Cinderella. As Mr. Herford puts the matter in the preface:

> 'It is not always well to place
> Unbounded Faith in Fairy Lore,
> Believing that in every case
> They all lived Happy ever more.
>
> 'Stranger than Fiction though we deem
> The Truth, it does not follow, too,
> That Fairy Tales, because they seem
> Still stranger, must be still more true.
>
> 'Far be it from me to assail
> The Truthfulness of Fairy Writ,
> But let us take a Well-known Tale,
> And see what really came of it.'

Some of the other verses embody Mr. Herford's corrections of myths and fairy tales; and others, like 'The Bachelor Girl' and 'A Modern Dialogue,' have no such basis. But all exhibit their author's genius at manipulating rhyme, meter, and sense so as to carry out his humorous purposes.

'The Travel Lover's Library' of Messrs. L. C. Page & Co. is augmented by a study of 'China and her People' edited from the work of the late Col. Charles Denby, who was for the thirteen years following 1885 United States Minister at Pekin. Like the other numbers in the 'Travel Lover's Library,' this new work is in two handy-sized volumes. The first volume is filled with reminiscences of the author's stay in China and his personal impressions of the land and the people, and with accounts of court life at Pekin and social life and customs elsewhere in the kingdom. The second volume is concerned with Chinese politics and industrial and commercial problems and conditions. The lucid statements of the causes of the Russo-Japanese war and of the arguments for the 'Open Door' policy, the chapters on the Boxer rebellion, the foreign missionaries, and the immigration question, are all of interest and some value, as coming from a man who was in a position to know the facts and therefore has a right to his theories about them. In general, the topics dealt with in both volumes are of the sort that would naturally interest a man of affairs, and Colonel Denby's method of treating them will appeal particularly to masculine readers. In accordance with the plan of the series, the volumes are profusely illustrated with reproductions of photographs collected by the author.

'Normandy in Colour' (Dent-Dutton), by Mr. Gordon Home, is chiefly of interest for its beautiful colored plates, which give clearer impressions of Normany's varied and wonderful scenery, her splendid churches and chateaux, her quaint and narrow streets, and her poplar-shaded country roads, than any words, however perfectly chosen, could hope to do. But Mr. Home is sufficiently an artist to write, as well as paint, like one. He wins the reader's approbation by his first sentence. 'Very large ants, magpies in every meadow, and coffee cups without handles, but of great girth,' are the objects he seizes upon as particularly indicative of the differences between Normandy and Devonshire. The same feeling for effective detail permeates all Mr. Home's pen pictures of Normandy. His method of treatment is purely impressionistic. He tells the reader what pleasures await him in Normandy, leaving to Baedeker the purveying of those hard facts about historical association and other like matters which, however profitable to the traveller, are devoid of literary or artistic value.

Mr. Gustav Kobbé's 'Famous Actors and Actresses and their Homes,' first issued two years ago, re-appears in two handy-sized volumes, bound in red cloth and neatly boxed, as one of Messrs. Little, Brown, & Co.'s 'Holiday Art Sets.' These sketches are deservedly popular, for they combine dignity with interest, in a field where such a combination is rarely achieved. The thirty full-page plates and forty illustrations in the text, which belonged to the original edition, have been retained in the reprint. Devotees of the modern stage will be glad to have their Christmases remembered with a gift of these tasteful volumes.

Mr. Kobbé is at his best in writing of his contemporaries, whom he lets us know with an intimacy that never degenerates into vulgar gossiping. But his new volume, 'The Loves of Great Composers' (Crowell), may also be commended among works of its class. It details the romantic attachments of Mozart, Beethoven, Mendelssohn, Chopin, the Schumanns, Liszt, and Wagner, giving some new facts and correcting some familiar errors. The accounts are entertaining, and the reader is grateful for their complete avoidance of sentimental rhapsodizing. The book is printed with rubricated headings and initials, and contains twenty-four full-page illustrations in tint, reproducing portraits of the composers and the women they loved.

Mr. Harold MacGrath knows how to write stories whose plots, though they seem fantastic enough in the light of a subsequent cool consideration, are constructed with an art that holds the reader's interest from the first page to the last,—

and makes him wish there was more to follow. Such a story was 'The Man on the Box' and such another is 'Hearts and Masks' (Bobbs-Merrill Co.). The new book is published with photogravure illustrations by Mr. Harrison Fisher and a dainty cover that give it the air of a holiday novelette; but it is besides that a thoroughly good story. The hero and heroine are both of the adventurous, Bohemian type, who make excitement when it does not come ready-made. How they went to a masked ball, at which New York's prize detective and New York's mysterious gentleman burglar also happened to be present, and to what purpose they passed their evening, should be left entirely to Mr. MacGrath's effective telling. Holiday gift-hunters who want a book that is at once pretty and entertaining need not go further than 'Hearts and Masks.'

Admirers of Mr. Harry Graham's 'Misrepresentative Men' will be glad to hear that 'More Misrepresentative Men' is now ready for their perusal. The patriotism of William Waldorf Astor, Henry the Eighth's 'passion for domestic life,' Sherlock Holmes's 'placid, penetrating eyes,' and other themes as pertinent are treated in verse, in Mr. Graham's wittily merciless fashion. Mr. Malcolm Strauss contributes caricatures of the various 'misrepresentative men.'—Another cleverly humorous booklet published by the same house (Fox, Duffield & Co.) is 'The Fusser's Book,' which is issued in a new and larger edition this year. 'Fussers' of both sexes will find the rules of the game as laid down by the Misses Anna Archbald and Georgina Jones extremely useful and adapted to all possible and impossible cases; and they are so cleverly stated that they can more easily be remembered than forgotten. Appropriate pictures and cover design by Miss Florence Wyman add the finishing touch to a book that will amuse both 'fussers' and those who would like to have the word 'fusser' defined.

In his new book called 'Romances of Old France' (Baker & Taylor Co.) Mr. Richard Le Gallienne re-tells half a dozen more tales of mediæval devotion, very similar in spirit to those that made up his previous volume of 'Old Love Stories Retold.' 'Amis and Amile' and 'Aucassin and Nicolete' will be familiar to most readers, at least in outline; but they are charming enough to stand repetition. 'The Tale of King Coustans the Emperor' and 'King Florus and the Fair Jehane' have already been re-discovered and modernized by William Morris, from whose versions Mr. Le Gallienne quotes at length. The other two stories he seems to have brought straight from the original text. Mr. Le Gallienne's style is graceful, piquant, and spirited without being archaic; and he tells as much of the stories as most readers will care to hear. The volume is daintily bound in gray boards, with the picture of a knight just leaving his castle vignetted into the front cover. A frontispiece and occasional border vignettes placed in the generous margins comprise the other decorative features.

'In Bohemia' is the title of a uniquely bound and prettily decorated booklet containing a medley of verse and prose sketches by Mr. James Clarence Harvey. The author tells the uninitiated how to go to Bohemia and what they may reasonably expect to find there, making a special point of the distinction between the false and the true Bohemianism, whether it is found in New York or Damascus. Some of the verse in dialect is very clever.—Similar in general make-up, but more original in content, is 'The Log of the Water Wagon; or, The Cruise of the Good Ship "Lithia."' Messrs. Bert Leston Taylor and W. C. Gibson are responsible for the text, and Mr. L. M. Glackens for the pictures and decorations. The dedication is 'To all surviving passengers of the good ship "Lithia,"' and the editor's note explains how the log was compiled from memoranda 'found in a floating milk-bottle with a patent stopper, flung overboard just before the good ship 'Lithia' foundered in a fearful simoon. . . The notes, penciled in a trembling hand, on the backs of blank temperance pledges, I O U's, and wine lists, were barely legible.' The itinerary of the ship, its rules and regulations, and sundry moral reflections upon life, liberty, and the pursuit of happiness are added to the log, which makes very amusing reading. Both of these booklets are published in attractive form by the H. M. Caldwell Co.

Messrs. Dana Estes & Co. publish, in uniform style and binding, two volumes of compilations entitled respectively, 'The Art Lovers' Treasury' and 'The Music Lovers' Treasury.' The former, which is edited by Carrie Thompson Lowell, is characterized on the title-page as 'famous pictures described in poems.' Forty-eight pictures are reproduced in half-tone, and the editor writes a running comment, treating a group of paintings and sculpture under some general heading, such as 'Mythology in Poetry and Sculpture,' 'Legends of the Saints,' or 'Pictures translated into Verse.' References to the pictures in poetry, and apposite quotations which have suggested themselves to the author in connection with some painting, are reproduced as occasion occurs. Pictures and poetry are thoroughly representative, and the arrangement, though necessarily loose, holds the reader's interest.—'The Music Lovers' Treasury,' edited by Helen Philbrook Patten, is an anthology of poetry, ancient and modern, referring to musical themes. There is plenty of variety, both in authorship, subject, and literary merit, the aim being apparently to appeal to music lovers rather than to over-critical literary connoisseurs. Half-tones of some twenty-five pictures having musical subjects furnish illustrations for a volume that certainly merits its title.

A delightful illustrated edition of 'The Fables of Aesop' is published by Messrs. Moffat, Yard & Co. The 'Fables' are adapted from the Rev. George F. Townsend's translation of the Greek. An introduction is furnished by Elisabeth Luther Cary, who writes charmingly of the appeal of the fable to the thoughtful and the simple alike, of the authorship of the Aesopian

group, the variant classical forms and the French adaptations, and of the illustrations which have been made for the work in various generations. The present edition is illustrated by Mr. J. M. Condé, whose pictures in color and line certainly catch something of the spirit of the text, if they also miss something more. At least they are pictorially attractive and interesting, and will take their place with other intelligent essays at picturing the lurking, whimsical humor of the Greek fabulist.

To the long list of their finely illustrated 'Photogravure Series' of books of travel, the John C. Winston Co. have added a timely work upon Russia. The text is not new, being a reproduction, in translation, of Théophile Gautier's graceful interpretation of his Russian journeyings, first published in 1866. The translation by Miss Florence McIntyre Tyson, prepared especially for this edition, is mechanical, but on the whole fairly satisfactory. Miss Tyson also contributes a final chapter entitled 'Russian Policy in the East,' which brings the volume up to date in the only respect upon which Russia's policy has changed materially between 1866 and the signing of the peace protocol, a few months ago. Gautier's narrative needs no comment; it touches authoritatively upon Russia's history and government, her art, her politics, her army and navy, her homes, her public buildings, and her amusements. The present work is published in two volumes, handsomely bound in red and gold, provided with cloth cover slips and boxed. Fifty fine photogravures, from photographs of public buildings, streets, monuments, and quaint peasant customs, illustrate the volumes.

In 'Shakespeare's Sweetheart,' Miss Sara Hawks Sterling has made an interesting essay at a romantic interpretation of Shakespeare's courtship of Anne Hathaway. The traditional account of the matter is relegated to the background of the story, and Anne is made the poet's real sweetheart and true love, only temporarily supplanted by the fascinating wiles of the Dark Lady. The story is told by Anne Hathaway herself, who consents, at the solicitation of Ben Jonson, to set down for posterity an account of her husband's private life. The narrative has a decided dramatic quality, though from the very magnitude of the undertaking there are inevitable crudities and faults in both style and atmosphere. But on the whole the situation is handled skilfully, and the story is a charming bit of imaginative writing. The book is published by Messrs. George W. Jacobs & Co., in an ornamental buckram binding, with colored chapter and running heads and five striking illustrations by Miss Clara Elsene Peck.

Miss Esther Singleton's series of compilations on artistic and historical themes are justly popular, for they give the reader who seeks information clear and definite statements enunciated by unquestioned authorities. The latest volume which Miss Singleton has edited and in part translated is entitled 'Great Portraits, as seen and described by great writers' (Dodd, Mead & Co.). The term 'great writers' is elastically interpreted to mean competent art critics. The portraits are chosen with reference to their fame and merit, and also with a view to illustrating as many different ideals of portraiture and kinds of technique as possible. Each picture is shown in an excellent half-tone, which is followed by one or two descriptive and critical articles. Portraits treated in Miss Singleton's 'Great Pictures' or 'Famous Paintings' are omitted here.

Mr. John Luther Long has turned from the flowery land of 'Madame Butterfly' and 'Miss Cherry Blossom of Tokio' to write 'a little comedy of country manners' in German-Pennsylvania. It is named after its hero 'Seffy,' which is short for Sephenijah Baumgartner. When the story opens Seffy is, as his name suggests, rather a spiritless hero. In love as in other matters he is 'fastnachick,' which is Pennsylvania Dutch for 'chust about a quarter of an inch too late for the prize.' But Seffy learns wisdom—and speed—before the end of the story. Old Baumgartner, the father, is a delightful country-store philosopher, and it is about him rather than Seffy that the interest centres. The novelette is ornamentally bound, and supplied with marginal borders and colored illustrations attractive enough to catch the eye of holiday shoppers. (Bobbs-Merrill Co.)

'My Lady's Slipper' is the title of a pretty holiday novelette, printed with tinted illustrations and unique border designs. Messrs. Dodd, Mead & Co. are the publishers, and Mr. Cyrus Townsend Brady the author. The latter assures us that though Doctor Franklin and Commodore Paul Jones, not to mention the King and Queen of France, are among its characters, nevertheless the book is not an historical novel. 'There is no history in it unless it be another version of a thing that has happened since the beginning of time and which is therefore a part of all history—the love story.' Master Francis Burnham is the American hero of this dainty Parisian romance, and the heroine is a French countess. The story of their love affairs is a pretty trifle, well adapted to its ornate setting.

A new edition of Mr. Kenyon Cox's collected essays in art criticism, entitled 'Old Masters and New,' is published in a handsome volume, with one illustration of the work of each painter or school discussed, by Messrs. Fox, Duffield & Co. Mr. Cox's essays well deserve any added advantage that pictures can give them. In these days of machine-made criticism his work appeals strongly to discriminating readers who can appreciate the combined authority and charm with which he is qualified to speak, and the masterly fashion in which, sweeping aside unessential matters, he pierces straight to the core of his subject, somewhat after the manner of Walter Pater. The painters of whom he writes are all peculiarly suited to his somewhat esoteric method. In its new dress, therefore, and with its score of excellent half-tones, the book should find a wider public than ever.

In spite of the very obvious purpose of introducing dramatic masterpieces to young readers with which Charles and Mary Lamb wrote the 'Tales from Shakespeare,' some of us still cherish our thumbed copies, refusing to yield up all rights in them to the younger generation. Such persons will appreciate the new edition lately imported by Messrs. Charles Scribner's Sons,—a beautifully bound and printed quarto with colored illustrations by Mr. Norman M. Price. Portraits of Charles and Mary Lamb, redrawn in sepia from the originals in the National Gallery, stand side by side as the frontispiece. Each tale is provided with one illustration, sometimes rather too highly colored, but always imaginative and truly interpretative after a fashion that ought to please readers of all ages.

'Eve's Daughters,' compiled by 'A Mere Man' and portrayed by Mr. A. G. Learned, is a very miscellaneous collection of epigrams about women, published by Messrs. Dana Estes & Co. in a volume daintily bound in gold and white and lavishly decorated in a humorous style matching the gently satiric tone of the text. The quotations are not grouped in any logical way, and the volume belongs to the large class of pretty and amusing gift-books which are intended not for systematic reading, but for pleasant companionship in an idle hour. The decorations are of indifferent quality, but the epigrams are all clever, and the 'Mere Man' has shown a good deal of ingenuity in culling from serious philosophers and bantering humorists alike something that suits his purpose. The numerous quotations from French authors give the tone to the collection.

The new Scribner edition of Stevenson's 'Child's Garden of Verses' with illustrations by Miss Jessie Willcox Smith, is meant, no doubt, for the children, but it is so pretty that older readers will be inclined to dispute their exclusive right to it. The book is of quarto size, with a glimpse of a garden on the cover, and a design made up from garden scenes on the end-papers. The colored title page is particularly dainty, with its stalks of tall yellow hollyhocks. Each verse has an illustrative heading or tail-piece, conceived in the quaint spirit of the text. Besides these black-and-white drawings, there are a dozen full-page plates in colors, picturing with much charm and suggestiveness certain favorite bits of Stevenson's verse.

A pretty idyl entitled 'Back to Arcady' (Turner) comes from the pen of Mr. Frank Waller Allen. It is a tender, graceful little love-story, quaintly told by a third person—a charming old man. He mingles memories of his own long-buried romance, garden thoughts, and out-door fancies, with his account of the new romance that is growing up between his beautiful young ward and his talented young protégé. The course of true love does not run quite smoothly for a time, but in the end it comes out as is to be expected of love in Arcady. The illustrations are sepia reproductions of dainty pen-and-ink drawings. Figured end-papers and border designs on alternate pages give the volume a pleasing holiday appearance.

'The Spalding Year Book,' compiled by Miss Minnie R. Cowan, is a selection, from the writings of Bishop Spalding, of brief quotations for every day in the year. The volume is published in Messrs. A. C. McClurg & Co.'s 'Helpful Thoughts Series.' It is tastefully bound in red cloth, with a portrait frontispiece, and makes a pretty and an inspiring gift-book.—Another very attractive year-book from the same publishers is a new series of 'Catch Words of Cheer,' compiled by Mrs. Sara A. Hubbard. A quotation attributed to Stevenson, 'Man does not live by bread alone, but also by catch words,' is set on the title-page, and aptly typifies the character of the book, which is an excellent combination of high seriousness and enlivening humor. There are border decorations for every page, and the binding is unique and pretty.

'Old Fashioned Flowers' is the title essay in a delightful little volume of nature sketches by Maurice Maeterlinck. Half a dozen studies of flowers in colors by Mr. Charles B. Falls, and attractive type, paper, and binding lend to the small volume an air of distinction which matches the unusual quality of M. Maeterlinck's style. Flowers, like animals, have distinct personalities for M. Maeterlinck, but his frequent personifications are æsthetically justified by the real feeling that they express. The essays have already appeared in various magazines, but discriminating lovers of flowers will like to have them brought together in this pretty booklet. (Dodd, Mead & Co.)

'The Heart of Lady Anne' is the title of a new novel by Agnes and Egerton Castle, which the Frederick A. Stokes Co. publish in a prettily illustrated edition. The incomparable Kitty of 'The Bath Comedy' figures again in this story of married love, whose hero and heroine are a chivalrous but iron-willed English squire and his girl-wife, half French in blood and all French by training. Miss Ethel Franklin Betts has painted the lovers, catching the spirit both of the times and of the story in her pictures; and Mr. Frederick G. Hall has provided decorations in color which lend an air of festivity to this dainty bit of eighteenth century romancing.

Two holiday issues from the Messrs. Appleton show excellent mechanical features and may be read with pleasure, — though they fall short of the ideal illustrated edition, chiefly because of the inherent difficulty presented by their material. Sir Gilbert Parker's 'Seats of the Mighty' is too large and dramatic a panorama to be susceptible of the ordinary sort of illustration. The eight tinted pictures, which, with decorated end-papers and ornate binding, make up the holiday features of the present edition, represent as many dramatic moments in the story. But the artist's conception of the situation is ineffective compared with the author's, and his figures are very wooden, so that the pictures add little, if anything, to the reader's pleasure. A similar criticism must be passed upon the illustrations for Mr. Kipling's

'The Seven Seas.' Mr. Kipling's verse at its best is so graphic that a fairly good illustration seems by comparison unbearably commonplace. The present drawings, while varying greatly in merit, never reach anywhere near to the imaginative, mystical depths of the verse. The colored page-borders, however, furnish suggestive and suitable frames for the text, and the cover design is good.

No stories are more appropriate or more popular for holiday reprints than Dickens's 'Christmas Books,' as a countless variety of editions attests. But more than passing interest attaches to the new Dent-Dutton edition of three of the stories, published with illustrations in black-and-white and in color by Mr. C. E. Brock. This artist touches nothing that he does not adorn,—chiefly, no doubt, because he knows his sphere so well. Dickens's work comes well within it, and Mr. Brock's pictorial interpretations of 'The Chimes,' 'A Christmas Carol,' and 'The Cricket on the Hearth' are thoroughly delightful. There are seven colored plates and a few more small pen-and-ink drawings in each of the three volumes.

One of the most artistic of the season's less pretentious holiday publications is Messrs. Dodd, Mead & Co.'s edition of Tennyson's 'Maud,' with illustrations by Miss Helen Maitland Armstrong and conventional floral page-borders, a series of very original and suggestive symbolic headings for the twenty-eight parts of the poem, and a beautiful cover design by Miss Margaret Armstrong. The page illustrations, which are printed in soft colors on tinted paper, catch the over-refined, mystical note of the text perfectly, and the book as a whole is a harmonious and beautiful production.

The charming 'Miss Cherry Blossom of Tokio' appears in a gay new dress this year, to tempt holiday buyers afresh with her delicious 'pigin' English, her light-hearted mirth, and her touching devotion. The cover of the new edition is of cream buckram, prettily ornamented. The border designs are Japanese in effect, and are printed in half a dozen different color-combinations, so that there is plenty of variety. Most of the illustrations are from photographs, but a few are reproductions of Japanese work. Mr. John Luther Long contributes a new preface, in which he and the great god Asamra talk entertainingly about the trials, responsibilities, and little vanities of authors. (Lippincott.)

A new edition of Dr. Henry van Dyke's 'Fisherman's Luck,' made from new plates and illustrated by Mr. F. Walter Taylor, has been issued by Messrs. Charles Scribner's Sons. It is quite unnecessary to dilate upon the charm of these delightful essays, which have already been reprinted a dozen times. In general form the new edition follows the standard editions of Dr. van Dyke's other books. The pictures, if not particularly interpretative, are at least good enough to be unobjectionable.

'The Beatitudes Calendar,' designed by Mr. R. Anning Bell, is larger and more elaborately ornamented than Mr. Alfred Bartlett's calendars are wont to be. Five sheets, printed in black and white, each contain a pictorial treatment of one of the beatitudes, with border designs for picture and calendar. The effect suggests the old wood-cuts, in its boldness and simplicity of design; and it is doubtful if anything more artistic may be found among the season's calendars.

A very appropriate Christmas remembrance for a friend is the little booklet by Dr. Henry van Dyke, entitled 'The Spirit of Christmas' (Scribner). It is daintily bound and well printed, with a photogravure frontispiece by way of ornament. It contains a 'Dream Story,' a Christmas essay, a Christmas sermon (very short), and two beautiful Christmas prayers, one for the home and one 'for lonely folk.'

'A Chronicle of Christmas' is the title of a bookful of Christmas miscellany, written or selected by Miss Jeannette Grace Watson. There are Christmas hymns and poems, Christmas stories, and brief accounts of Christmas customs in many lands. There is even a recipe for the Christmas plum pudding. Floral borders and a holly-wreathed cover make appropriate decorations. (Saalfield Publishing Co.)

## NOTES.

Miss Ellen Glasgow's new novel, 'The Wheel of Life,' will be published early in January by Messrs. Doubleday, Page & Co.

A revised edition of Professor Charles F. Richardson's pleasant papers on 'The Choice of Books' is published by the Messrs. Putnam. There is a lengthy appendix of 'Suggestions for Household Libraries.'

'Salve Venetia,' Mr. F. Marion Crawford's long-promised book on Venice, will appear at once, with the Macmillan imprint, in two volumes, illustrated with thirty photogravures and two hundred pictures in the text from drawings by Mr. Joseph Pennell.

A second and revised edition of 'The Oyster,' by Professor William K. Brooks, is published at the Johns Hopkins Press. The only notable addition is that of a section upon the peculiar fitness of the oyster to become an agent in the propagation of germ diseases.

An admirable addition to the admirable series of 'English Readings' published by Messrs. Henry Holt & Co. gives us the text of three of 'The Lincoln and Douglas Debates,' and Lincoln's Cooper Institute address, edited by Professor Archibald Lewis Bouton.

A beautifully-printed edition of Dr. Richard Holbrook's translation of 'The Farce of Master Pierre Patelin,' illustrated by facsimiles of the fifteenth-century wood cuts, and furnished with introduction and notes, comes to us from the press of Messrs. Houghton, Mifflin & Co.

'Beethoven' and 'Mozart' are two small volumes published by Mr. B. W. Huebsch. Each is a selection of brief extracts from the writings of the composer to which it is devoted. The utterances are classified, and their compilation, by Herr Friedrich Kerst, has been a labor of both scholarship and love. They are translated and introduced by Mr. H. E. Krehbiel.

Three important books to be issued immediately by Messrs. Henry Holt & Co. are 'American Trades Unionism,' a volume of papers by post-graduate students of Johns Hopkins University, edited by Professors Hollander and Barnett; 'The Negro and the Nation,' by Mr. George S. Merriam, originally published in the Springfield 'Republican'; and 'Nature and Health,' a book of popular hygiene by Dr. Edward Curtis of New York.

'A Satire Anthology' (Scribner) is the contribution made this year by Miss Carolyn Wells to holiday literature. Beginning with the ancients (Aristophanes, Horace, and Juvenal), who are represented for the purpose of completing the record, the selections work down to such very modern exemplars of the species as Mr. Owen Seaman and Mr. Gelett Burgess. Sprinkled through the list of authors we note such out-of-the-way names as those of Rutebœuf, Abraham à Sancta Clara, Villon, and Béranger. The collection is, however, mainly one of English verse, from the Elizabethans on, and may safely be depended upon to provide both amusement and instruction.

A few sets of the publications of the Bibliographical Society of Chicago, which terminated its existence upon the organization of a national society in 1904, may now be ordered from the Secretary of the Chicago Chapter of the Society. These publications, valuable in themselves, are indispensable to a complete history of the Bibliographical Society of America, since the former Chicago society was the direct predecessor of the national organization. The set includes the three annual Yearbooks, containing the proceedings and papers of the society for 1900-3; a reprint of Augustus De Morgan's 'On the Difficulty of Correct Description of Books'; and Mr. A. G. S. Josephson's list of 'Bibliographies of Bibliographies,' chronologically arranged, with occasional notes and an index.

A 'Manuscript Edition' of the complete writings of Henry David Thoreau, handsomely illustrated with one hundred photogravures from nature, is announced by Messrs. Houghton, Mifflin & Co. The edition will consist of twenty volumes, limited to 600 signed and numbered sets, each containing a page of original manuscript. The last fourteen volumes will contain Thoreau's Journal, edited by Mr. Bradford Torrey, the larger proportion of which is material that has never before been published. The illustrations are from photographs by Mr. Herbert W. Gleason, who has made a careful study of Thoreau's writings and has explored with equal thoroughness the woods and fields about Thoreau's home. The edition is printed in the best style of the Riverside Press, and a few sets will be bound in handsome leather with water color frontispieces.

Mr. Alleyne Ireland's important and exhaustive 'Report on Colonial Administration in the Far East' is announced to begin publication shortly, with the imprint of Messrs. Small, Maynard & Co. The entire report will extend to ten or twelve volumes, the first of which is about to appear. Mr. Ireland's study of comparative colonization has extended over a period of fifteen years, during which time he has visited not only the countries included in his forthcoming report, but South America, Australia, the West Indies, and others as well. His report will treat of every form of dependent government now in force in any part of the tropical world. It will deal not only at length with such questions as Colonial Civil Service, Taxation, the Administration of Justice, Public Works, Irrigation, Municipal Government, Labor Supply, Chinese Immigration, Police and Prisons, and General Colonial Legislation, but will present a detailed account of the commerce, trade, shipping, natural resources, and climate of each dependency. Statistical and bibliographical data, as well as the laws now in force in regard to contract labor, municipal government, and civil service for each dependency, will be given.

'The Atlantic Monthly' offers a varied and interesting programme for the coming year. Among the more important features may be noted a series of critical essays on the work of prominent living writers, among others Henrik Ibsen, Edith Wharton, and Anatole France; a series of articles dealing with the learned professions, written by prominent members of those professions, and including a discussion of 'The Ideal Physician' by Dr. William Osler, and of 'The Ideal Minister' by Dr. Charles Cuthbert Hall; several authoritative papers on the theatre by such writers as James L. Metcalfe, Richard Mansfield, and John Corbin; articles on important financial and social subjects, by prominent writers in those fields; some new letters of Charles Lamb, recently discovered by Mr. W. C. Hazlitt; and the usual variety of brilliant literary essays, short stories, and poems, for which 'The Atlantic' is unsurpassed among current periodicals.

A few children's books received too late to be included in the list of juvenalia printed in THE DIAL'S issue of December 1, nevertheless deserve some sort of mention. 'Tales from Dickens', issued by Bobbs-Merrill Co. is a volume of brief relations of episodes in fifteen of Dickens's novels, told by Hallie Erminie Rives in a style that children can understand and enjoy. Mr. Reginald Birch furnishes some illustrations that appreciably soften the conventional caricature of the old-time Dickens illustrators.— Two beautiful importations of Messrs. E. P. Dutton & Co. are 'Una and the Red Cross Knight and Other Tales from Spenser's Faery Queene,' retold in modern prose by Mr. N. G. Royde-Smith and beautifully illustrated by Mr. T. N. Robinson, and an illustrated 'Robinson Crusoe' with pictures in line and color by Mr. J. Ayton Symington. While the books are similar in general style of make-up, they differ greatly in artistic merit. The former is well written, and illustrated in an imaginative style that will interest old and young readers equally. The latter, while its illustrations are very perfunctory, is an attractive reprint in other respects, and boys will enjoy re-reading their old favorite in its new dress.— 'The Story of the Three Dolls' (Bobbs-Merrill Co.) is written by Josephine Scribner Gates for the little readers who have liked her other doll stories. Unusually spirited illustrations, showing the dolls and the children who played with them, have been drawn for the book by Miss Virginia Keep.— A book of modern fairy tales written by Miss Irene Maunder and called 'The Plain Princess, and Other Stories,' comes from the press of Messrs. Longmans, Green, & Co. In a preface which he contributes to the volume, Mr. Andrew Lang assures timid children that there is nothing frightful in this book, and he advises little boys who don't care for any fairy tales to paint the pictures. It is to be hoped that only little boys who can paint extremely well will follow this advice, for the pictures, by M. W. Taylor and M. D. Baxter, are much too pretty to be spoiled.

## List of New Books.

[*The following list, containing 103 titles, includes books received by* The Dial *since its last issue.*]

### *BIOGRAPHY AND MEMOIRS.*

My Life: A Record of Events and Opinions. By Alfred Russel Wallace. In 2 vols., illus. in photogravure, etc., large 8vo, gilt tops, uncut. Dodd, Mead & Co. $6. net.

The Life of Charles Lamb. By E. V. Lucas. In 2 vols., illus. in photogravure, etc., large 8vo, gilt tops, uncut. G. P. Putnam's Sons. $6. net.

Mrs. Fitzherbert and George IV. By W. H. Wilkins, M.A. Illus. in photogravure, etc., large 8vo, pp. 476. Longmans, Green & Co. $5. net.

The Wives of Henry the Eighth, and the Parts They Played in History. By Martin Hume. With photogravure portraits, large 8vo, uncut, pp. 467. McClure, Phillips & Co. $3.50 net.

The Life of Moliere. By Henry M. Trollope. With portraits, large 8vo, gilt top, uncut, pp. 578. E. P. Dutton & Co. $3.50 net.

Jane Austen and her Times. By G. E. Mitton. Illus., large 8vo, gilt top, pp. 334. G. P. Putnam's Sons. $2.75 net.

Madame Geoffrin: Her Salon and her Times, 1750-1777. By Janet Aldis. Illus., large 8vo, gilt top, uncut, pp. 372. G. P. Putnam's Sons. $2.75 net.

Memoir of Colonel Henry Lee. With selections from his writings and speeches. Prepared by John T. Morse, Jr. Illus. in photogravure, 8vo, gilt top, uncut, pp. 441. Little, Brown & Co. $3. net.

A Memoir of Dr. James Jackson. With sketches of his father and brothers, and some account of their ancestry. By James Jackson Putnam, M.D. Illus. in photogravure, etc., 8vo, gilt top, uncut, pp. 456. Houghton, Mifflin & Co. $2.50 net.

A Queen of Napoleon's Court: The Life-Story of Désirée Bernadotte. By Catherine Bearne. Illus., 8vo, gilt top, pp. 498. E. P. Dutton & Co. $2.50 net.

Balthasar Hubmaier: The Leader of the Anabaptists. By Henry C. Vedder. Illus., 12mo, pp. 333. "Heroes of the Reformation." G. P. Putnam's Sons. $1.35 net.

Brahms. By J. Lawrence Erb. Illus. in photogravure, etc., 12mo, gilt top, uncut, pp. 179. "Master Musicians." E. P. Dutton & Co. $1.25.

Friedrich Schiller: A Sketch of his Life and an Appreciation of his Poetry. By Paul Carus. Illus., large 8vo, pp. 102. Open Court Publishing Co.

The Skipper Parson on the Bays and Barrens of Newfoundland. By James Lumsden. Illus., 12mo, pp. 212. Eaton & Mains. $1.25.

### *HISTORY.*

The Civil War and Reconstruction in Alabama. By Walter L. Fleming, Ph.D. Large 8vo, gilt top, uncut, pp. 815. Macmillan Co. $5. net.

The War in the Far East, 1904-5. By the Military Correspondent of the London "Times." Illus. in photogravure, etc., large 8vo, gilt top, uncut, pp. 656. E. P. Dutton & Co. $5. net.

Historic Illinois: The Romance of the Earlier Days. By Randall Parrish. Illus., large 8vo, gilt top, uncut, pp. 479. A. C. McClurg & Co. $2.50 net.

England under the Tudors. By Arthur D. Innes. Large 8vo, gilt top, uncut, pp. 481. G. P. Putnam's Sons. $3. net.

The Second French Empire: Memoirs of Dr. Thomas W. Evans. Edited by Edward A. Crane, M.D. Illus., 8vo, gilt top, uncut, pp. 527. D. Appleton & Co. $3. net.

The History of England, from the Accession of Henry III. to the Death of Edward III. (1216-1377). By T. F. Tout, M.A. Large 8vo, pp. 496. Longmans, Green & Co. $2.60 net.

The Captivity of Charles Johnston. Edited by Edwin Erle Sparks. 8vo, gilt top, uncut, pp. 156. "Narratives of Indian Captivities." Burrows Brothers Co. $2.50 net.

### *GENERAL LITERATURE.*

The New Rambler: From Desk to Platform. By Sir Lewis Morris, M.A. 12mo, pp. 327. Longmans, Green & Co. $2.

In the Name of the Bodleian, and Other Essays. By Augustine Birrell. 16mo, gilt top, pp. 312. Charles Scribner's Sons. $1. net.

The Farce of Master Pierre Patelin. Composed by an unknown author about 1469 A. D.; Englished by Richard Holbrook. Illus., 8vo, uncut, pp. 116. Houghton, Mifflin & Co. $2. net.

Swinburne. By George Edward Woodberry. With portrait, 16mo, gilt top, uncut, pp. 117. "Contemporary Men of Letters." McClure, Phillips & Co. 75 cts. net.

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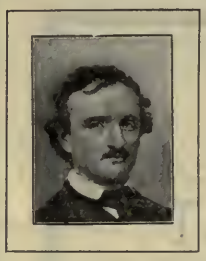

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